

# SAINT PAUL ART CENTER

30 EAST TENTH STREET

SAINT PAUL, MINNESOTA 55101

MALCOLM E. LEIN  
DIRECTOR

Mrs. Edith Halpert  
c/o Downtown Gallery  
405 Park Avenue  
New York 22, N.Y.

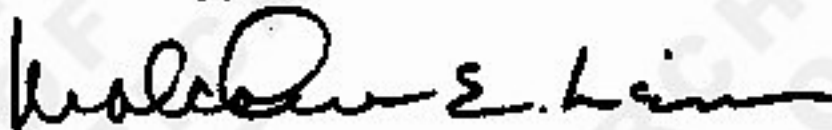
Dear Mrs. Halpert:

We are enclosing a copy of the Saint Paul Art Center's publication "Spindrift" which in this issue carries a catalog of the Ben Shahn Exhibition.

This has been a most exciting exhibition and has created great interest in Saint Paul for Mr. Shahn's work. The show will close on 27 March and as soon as possible after that date we will ship your pieces back to New York. In line with your request that they be shipped to a warehouse, we will send them to the Manhattan Storage and Warehouse, 80th Street and 3rd Avenue, unless authorized otherwise by you.

We extend our deepest appreciation to you for the interest and cooperation you have shown and for the help you have so generously given.

Sincerely,



Malcolm E. Lein  
Director

14 March  
1966

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March 12, 1966

Mr. Hermann Warner Williams Jr., Director  
The Corcoran Gallery of Art  
Washington, D. C. 20006

Dear Bill:

I too enjoyed our get-together, but am terribly disturbed about the additions and changes which appear in every new revision. I finally decided to turn over the entire matter to my new business manager, who will hereafter handle all my personal affairs as well as any Gallery activity which is definitely associated. I have an appointment with him, his attorney and C.P.A., who will spend Monday afternoon in my apartment, where I will have no interruptions. I hope this will be a final draft as I cannot afford to give any further time and energy and continue paying legal fees indefinitely. As I pointed out, what disturbed me most was the unexpected inclusion of your earlier possessions in the area presumably devoted to my collection, to say nothing of the large number of recent acquisitions, of which you had no photographs on your most recent visit. The other, possibly even more serious problem was the addition of your permanent committee to the original acquisition committee of five on which we had agreed. In any event, this will be my last try. As you no doubt noticed I become terribly disturbed each time some new gimmick is slipped in to the new version.

I am sure you will understand my position in the matter.

Sincerely yours,

EGH/tm



## Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

March 14, 1966

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

I am most grateful for your letter of March 11, and especially to learn that you have a Peaceable Kingdom by Edward Hicks. I am confused by the statement that it has been promised to the Corcoran Gallery since I am organizing the exhibition. We of course would love to have it as well as the Love Letter (Summer Flowers) by Horace Pippin. In the hope that you will accede to both loans, I am enclosing forms. As you will see, we would like to buy three photographs of each if the pictures are available.

Since writing to you about the show I have dropped Pickett. Of the three paintings, the one owned by the Newark Museum and Manchester Valley are not in condition to be moved, so that I have withdrawn my request for the one owned by the Whitney Museum. We will therefore have no paintings by Pickett but will mention him in the catalogue. Actually it is astonishing that these four artists are all from Pennsylvania, especially since they are the outstanding people in the self-taught field.

I am sorry to have to admit that the Garbisch-owned Hicks paintings are not available. Colonel Garbisch felt that he could not lend them because his collection has been out for so many years and he is now setting up a new show of water-colors, etc. He evidently wants to keep certain things for his walls.

I think I should point out that we are doing an extensive catalogue in which every painting will be illustrated. One of our trustees has just given some extra money which will make it possible to turn the catalogue into rather an elaborate printing job.



FLINT INSTITUTE OF ARTS  
DE WATERS ART CENTER  
DR. G. STUART HODGE, DIRECTOR

March 1, 1966

Mrs. Edith Halpert  
Downtown Gallery  
465 Park (Ritz Concourse)  
New York City, New York

Dear Mrs. Halpert:

It was a great pleasure having such a lengthy visit  
with you including the unexpected and enjoyable lunch.

As usual, I learned much from you in the process of  
ferreting out loan possibilities.

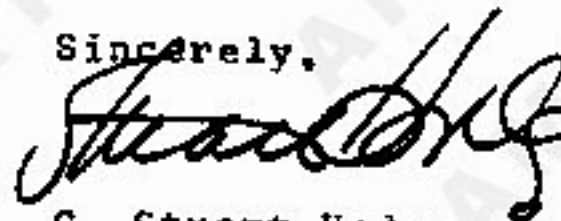
I have written to several museums and private col-  
lectors as a result. This includes Mrs. Jerome Greene's  
"STILL LIFE" by Stella - a work presently in your gallery,  
and another Stella, "NEW YORK" in the home of Mrs. Alan  
Rosenthal.

Hahn Bros. will notify you of their precise pick-up day  
in mid-April for our exhibition, "REALISM REVISITED",  
scheduled April 27 - May 30. Hahn will return the  
paintings promptly the 1st week in June.

The enclosed forms will help process the following works,  
which we hope to borrow from you:

D- Charles Demuth - "Daffodils" 9000  
D- Kuniyoshi - "Circus Girl" (1931) (40" x 65") 15,000.-NFS  
D- Charles Sheeler - "Canyons" (1951) (22" x 25") 14,000.-NFS  
Thank you very much for your generous assistance.

Sincerely,



G. Stuart Hodge  
Director

GSH:db

Enc.

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responsible for obtaining written permission  
and purchaser involved. If it cannot be  
r a reasonable search whether an artist or  
ing, it can be assumed that the information  
ed 60 years after the date of sale.



SMITHSONIAN INSTITUTION

WASHINGTON, D. C. 20560

Library of the National Collection of Fine Arts  
and the National Portrait Gallery

25 February 1966

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

*Archives*

Dear Mrs. Halpert:

It was nice to see you again on the 18th, and to discuss your library and archives. I appreciated your giving me so much time when you were clearly busy with the Rattner show. As I said before, we will be pleased to receive the foreign exhibition catalogs and the (miscellaneous?) periodicals whenever you can send them.

As for the matter of personal or controversial material in the archives, it will be no problem to withhold from release for a prescribed time any material which you feel is sensitive, if you isolate the material and so label it. Certainly this method is to be recommended over the destruction of such material now, since all of these papers fit together to give more complete pictures of the artists. Time alone will allow for objective evaluation of the material, I feel, and its retention in a research center such as ours will provide a unique service to art historians and scholars.

Concerning the Library of Congress request for Charles Sheeler's photographs, NCFa has no department at present to handle large collections of photographs (i.e. art photographs) in the way that Library of Congress' Prints and Photographs Division will, so Mrs. Sheeler might better give them to L.C. than to us. If, however, she wanted them to come to the Smithsonian in order to remain with the Sheeler papers in your archive (and any other Sheeler papers we may acquire) you might suggest as an alternative that the Smithsonian's Division of Graphic Arts (in the Museum of History and Technology) has a collection of fine photographs which would probably accept the Sheeler photographs gladly. Mr. Eugene Ostroff is the curator of that photographic collection.

Thanks again for your continuing interest in and support of this research collection.

Yours truly,

*William B. Walker*

William B. Walker  
Librarian  
NCFa/NPG Library

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



immediately available, may be in Europe or elsewhere on a trip, and in many cases the delay made necessary for the procural of a transfer of the reproduction rights would result in a canceled or lost sale. The difficulties would be multiplied if, after the death of an artist, it were necessary to procure the written consent of the artist's heirs who could conceivably be scattered over the six Continents.

2. Apart from the foregoing complexities and difficulties, the retention of reproduction rights by an artist and his heirs could in itself be a disadvantage to the prestige and reputation of the artist. An artist's works could not be reproduced in an exhibition catalogue without procuring his or his heirs' consent. A monograph on his work could not include reproductions without his or his heirs' consent. A newspaper review of his exhibition, which otherwise would give him publicity, could not include a reproduction of an exhibited work without the consent of the artist or his heirs. As stated above, such consents can not always be promptly obtained and the publicity value from such reproductions would frequently be lost. Again, here, as in connection with point one above, the difficulties would be manifold increased, if, after the death of an artist, the consent of his scattered heirs would be necessary before a reproduction could be used.

3. It is suggested that the problems inherent in the proposed Bills have not been thoroughly enough considered and thought through to justify their enactment at this time.

4. Finally, and probably controlling over all of the arguments previously advanced, is that the proposed Bills invade the area, generally referred to as "copyright," which has been reserved by the Constitution to the exclusive jurisdiction of the Federal Government. No attempted invasion of or "chiseling into" that exclusive jurisdiction should be sanctioned without exhaustive consultation with the Federal authorities whose interests in this area are paramount.

Many of the foregoing objections of our Association are included in a Memorandum addressed by Assemblyman Green to Attorney General Lefkowitz, with copy to Senator Seymour, under date of February 22, 1966.

Senate Bill Intro. 3030, Print 3139, 4660 and Assembly Bill Intro. 4750, Print 4912. These Bills are still another proposed amendment to the General Business Law and would provide certain requirements with respect to the contractual relations between an artist and his dealer. The substance of the requirements is (a) that where an artist consigns work to a gallery for sale, a fiduciary relationship is created, (b) that the proceeds of sale of any such consigned work, less the gallery's commission, are trust funds, (c) that those proceeds may not be mingled with the gallery's other funds but must be either immediately remitted to the artist or deposited in a trust account separate and apart from the gallery's regular account, (d) that upon the completion of a sale, the gallery must notify the artist of the name and

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THE ART MUSEUM  
PRINCETON UNIVERSITY  
PRINCETON, NEW JERSEY 08540

March 1st, 1966

Mrs. Edith Gregor Halpert  
Director, The Downtown Gallery  
465 Park Avenue  
New York, New York, 10022

Dear Edith:

You were so nice to send on the written appraisal of your evaluation of the current market value of the Ben Shahn painting. It is much appreciated indeed.


Of course you can borrow it for exhibition as well as almost anything else in the collection, when you need something.

Don't forget that <sup>possible</sup> lecture date in Princeton a year hence. We want you!

Always my best,



Patrick J. Kelleher  
Director



PJK:mea

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March 12, 1966

Mr. Richard Hirsch, Director  
Allentown Art Museum  
Fifth and Court Streets  
Allentown, Pennsylvania

Dear Richard:

Several days ago someone mentioned that Michener was leaving for some foreign land and I recalled that we had had no word from you regarding the Broderson for which we billed his Foundation.

Please don't think I am pushing you against the wall, but I would like to know the current status of this possible transaction. Won't you please let me know at your convenience.

It was mighty good to see you and I hope that you will have occasion to be in New York soon again, but that you will let me know in advance so we can have a party or something - at least dinner - in my hideout on the 14th floor in this building.

Best regards,

Sincerely yours,

BGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist orurchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 12, 1966

Miss Lois Bingham  
Exhibits Division, U.S.L.A.  
Washington, D. C.

Dear Lois:

I have been anxiously awaiting news about the Davis exhibition and wondered why you did not send me a catalog and a report. As you know, it is customary to work through the artist's agent and I was surprised to hear that Rosalie has been contacted by you almost exclusively. I am sure you will understand that this is a rather unusual procedure and that I do expect a catalog and the usual stats of clippings, etc.

I will be most grateful if you will attend to this at your earliest convenience.

If you are planning to be in New York, do come into say hello.

Sincerely yours,

EGE/tm

March 12, 1966

Mr. Frank E. Hard  
Wilshire Triangle Center  
9777 Wilshire Blvd., Suite 515  
Beverly Hills, California 90212

Dear Frank:

Yes, sir - the wear and tear of a human body begins to tell in time. I too went through an operation and, while the relief from constant pain is a joy, the general lethargy that follows is a mighty bore. In my field, particularly, where the demands are constant and cannot be ignored "in an open store", it makes life difficult for me and for the employees. Believe me, if I did not - unlike the younger generation of today - feel a sense of responsibility for the remaining artists and the widows, I would gladly shut up shop, but having observed what happens to an artist without a backing, I just cannot indulge myself. And so, there is no vacation for this old dame, no trips unless they are actually required for business, but now that there are only a few more months to go before my Newtown peace I suppose I'll just keep on ungraciously and resentfully, but on and on.

I trust that you are wiser than I am and that your business does not require an 18-hour day. In any event, I hope that you are improving rapidly and that I will have the pleasure of seeing you and Lita in New York before long. Meanwhile, my best to both your girls and you.

Sincerely yours,

EGH/tm



Mrs. Converse  
700 Park  
Penthouse A

Check  
inside



# THE MONTCLAIR ART MUSEUM

GRANT REYNARD, PRESIDENT  
KATHRYN E. GAMBLE, DIRECTOR

26 February 1966

SOUTH MOUNTAIN AND BLOOMFIELD AVENUES  
MONTCLAIR, NEW JERSEY 07042 TEL. 746-5555

Dear Mrs. Halpert:

Recently our museum was given a lithograph by Ben Shahn. The donor, Mr. Ethan Alyea of Upper Montclair, who says its title is The Blind Botanist, informed me that the print was purchased from you a few years ago. Its size is 40" x 25" and depicts a male figure half hidden behind some foliage. On the bottom of the print is a quote in green from Robert Hooke's Micrographia. The signature of the artist appears in red in the lower right corner and there is a red calligraphic seal in the upper left portion of the print.

If, from the description I have given, you are able to identify the print, I wonder if you would be kind enough to suggest what its current valuation would be. If there is a fee for this appraisal, please send the bill to my attention at the Museum.

Very sincerely yours,

*Susan Bernstein*  
Susan Bernstein  
Curator

Mrs. Edith Gregor Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York

150

9818

~~135~~

90.-

90.  
1962

February 24, 1966

Mr. Carl L. Dennison  
Butler, Wick and Co.  
Union National Bank Building  
Youngstown 1, Ohio

Dear Mr. Dennison:

So that you may not be concerned about the package, I am writing to advise you of the safe shipment of the Stella pastel. Please forget about the shipping charges, as they did not amount to very much and I did want you to have an opportunity to see the painting in your own environment. It is always a wise method to pursue.

I am pleased that you are enjoying your other purchases and hope that you will have occasion to be in New York soon again. It was so nice meeting you. Best regards.

Sincerely yours,

EOH/tm





In photo at top, museum director Henry Clay Watson carefully examines each memento of the jazz age that is sent the museum from jazz enthusiasts. Center photo of one area of the museum includes exhibit on origin of the banjo and another on Storyville, once notorious district in New Orleans. Lower photo is of display containing photographs and memorable instruments from some of the earliest jazz bands. These marching bands were familiar sights along New Orleans' streets.

they were doing their work used a song to make their labors more bearable.

That was the way we lived in New Orleans yesterday . . . and although times have changed, we are presently experiencing a revival of the music that has become a famous New Orleans trade mark.

#### *Spirit Is Contagious*

Today, tourists are surprised when they note the sight and sound of a real Dixieland band marching noisily through narrow French Quarter streets. In fact many are unnerved by the spectacle, because the traditional jazz band looks like something out of the 1920's, and the people it attracts are boisterous, uninhibited, and gay. The spirit is, more than often, contagious and bystanders usually join ranks behind the musicians, skipping and dancing, and jamming the streets for blocks.

Jazz is now enjoying its greatest revival . . . in the very city that created this type of musical rhythm. There are still marching bands, jazz concerts and early morning "jam sessions" for off-duty musicians and others.

The story of New Orleans jazz is a long one, and in future editions we hope to discuss the subject further. At this time we would just like to pay tribute to the New Orleans Jazz Club and to tell you about the New Orleans Jazz Museum, a jazz research center and repository for kindred memorabilia, which opened not too long ago in the Vieux Carre.

The only museum in the world dedicated to this subject, it is the product of many years of hard work and sincere effort by members of the New Orleans Jazz Club. This organization was formed during 1948 when it appeared that an important part of local heritage was slowly ebbing away. Most people attribute the renewed interest in jazz, both here and elsewhere, to the dedication displayed by past and present Jazz Club members.

#### *Sought Shrine*

Even in the early days of the club, members sought a central location where those so inclined could come at any time to hear rare early recorded jazz, get information about the music and learn more about the men who made it famous.

Although it had a short existence, the National Jazz Foundation organized during 1945, developed interest during a three year span.

Members of the New Orleans Jazz Club in a recent historical sketch noted that Johnny Wiggs, Gilbert Erskine, Albert Diket and Don Perry must be credited with conceiving the idea of forming an association to preserve jazz. Following the various marching brass bands that participated in the Zulu

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February 25, 1966

Mr. Marvin Sadik  
Bowdoin College Museum of Art  
Walker Art Building  
Brunswick, Maine

Dear Marvin:

In the confusion of sorting an abnormal volume of mail that had accumulated during my absence from the Gallery and subsequently while I was mending, your card which accompanied the beautiful flowers you sent me was caught in a good old-fashioned clip between two letters. This is in explanation of what would naturally be interpreted as very bad manners to say the least. I hope you will forgive this unintentional oversight.

Actually, I was deeply touched when the flowers arrived from you and am now sending very belated thanks for your thoughtfulness and kindness.

I have been recuperating slowly but expect to be functioning normally hereafter and hope that I will have the pleasure of seeing you when next you have occasion to be in New York.

Again, my thanks and very best regards.

Sincerely yours,

EOH/ta



MRS. JOHN FARRAR  
18 EAST 96TH STREET  
NEW YORK, N. Y. 10028

March 8th, 1966

Downtown Gallery  
465 Park Avenue  
New York, N.Y.

Dear Sirs:

We own an early watercolor  
by John Marin which we are considering  
selling. It is signed and dated  
1912, and measures 16 by 13½ inches.

I would be glad to bring it  
down for your inspection, if you  
would be interested in seeing it.  
Would you be good enough to let me  
know what the best time is. I  
enclose a return envelope for your  
convenience.

Yours sincerely,

Margaret Farrar





COMMONWEALTH OF PENNSYLVANIA  
PENNSYLVANIA HISTORICAL AND MUSEUM COMMISSION  
BUREAU OF MUSEUMS, HISTORIC SITES, AND PROPERTIES  
WILLIAM PENN MEMORIAL MUSEUM AND ARCHIVES BUILDING  
BOX 525  
HARRISBURG, PENNSYLVANIA 17105

March 7, 1966

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

The Pennsylvania Historical and Museum Commission is planning to present an exhibition of the works of Charles Demuth in the fall of 1966. The show will hang from September 24 through November 6 in the new William Penn Memorial Museum in Harrisburg. At the present time we are contacting known owners of Demuth originals in an effort to locate and identify works which we might include in the display.

It is our sincere hope that you might consider the loan of certain of your Demuth works. To aid in making the selection for the exhibition, we would appreciate a listing of your Demuth collection, giving the dimensions and some general description of the individual works. Photographs, if available, would also be helpful. In addition, we would like a catalogue of your "Charles Demuth - Oils and Watercolors" show of 1950 and your "Watercolor Retrospective" exhibition of 1954. We will gladly reimburse you for such material.

This exhibition will be our major show of 1966, and should prove to be of vital interest to both artists and laymen. We will appreciate your cooperation and look forward to hearing from you in the near future.

Sincerely,

Vincent R. Arts  
Chief, Fine Arts Section

VRA:kmm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



February 24, 1966

Mr. Ben G. Takayasu  
Suite 303, International Savings Building  
King and Bethel Streets  
Honolulu, Hawaii 96813

Dear Mr. Takayasu:

Now that you have in your possession the Isami Doi inventory of paintings, which we mailed to you some weeks ago, would you be good enough to let me know whether the estate has been cleared and, if so, whether the paintings may still be available for sale - or whether you would prefer to have them returned to Hawaii.

While it is none of my business, it seems rather unusual to have an artist's work sold for a "charitable cause" unless the widow is well taken care of. As for presenting them to museums in the states, I have heard in the past that, in several similar instances - unless the artist is in the high price brackets, the institutions of importance sometimes are reluctant to accept them. I have never had an experience of this type, but agree that when an object is obtainable free of charge, it is never as desirable as one that must be purchased. However, I will depend entirely on your judgment and will await word from you.

This year, because of our move, I have had no vacation during the past summer and was much too exhausted and not well enough to travel on a winter vacation, thus missing my anticipated trip to Hawaii, but hope to get there next year and will, of course, communicate with you in advance. Meanwhile, my very best regards and please be good enough to remember me to Mrs. Doi. Again, thanks for your kind invitation.

Sincerely yours,

EGH/tm



March 8, 1986

John W. McCoubrey, Associate Professor  
Department of Art  
University of Pennsylvania  
302 Furness Building  
Philadelphia, Pa., 19104

Dear Professor McCoubrey:

In response to your letter of March 1, we have ordered the photographs you requested. As soon as they arrive we shall send them on to you with a bill. All the information relative to the paintings and credits will be listed on the reverse side of each photograph.

Sincerely yours,

(Mrs.) Nathaly C. Baum

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.



March 4, 1966

Dr. Arthur Coltman  
Mill Road  
Meadowbrook, Penna.

Dear Dr. Coltman:

At last, I had an opportunity to discuss the Weber matter with his daughter.

She was quite adamant about the price, but I am willing to make a compromise personally, as I want THE MODEL placed in a loving home and accordingly will reduce the price to \$5750. - splitting the difference.

As I consider this one of the outstanding examples, I really want to urge you to take advantage of this offer. Since your visit, we sold another early example, this one for \$12,000. and the estate demands that we increase all prices shortly.

Won't you please let me know your decision in this matter at your earliest opportunity. It was so good to see you and I look forward to another visit in the near future.

Sincerely yours,

EOH/tn

~~Handwritten signature~~  
OK and  
Appraisal letter  
to Valma

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 3, 1966

Albright-Knox Art Gallery  
Buffalo 22, New York

Gentlemen:

Although we notified you of our new address (see  
above) when we moved last April, we note that we  
are still receiving mail from you addressed to  
our old location at 32 East 51st Street.

Would you be good enough to see that your records  
are changed to read 465 Park Avenue. Many thanks  
for your attention to this matter.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert



1. **Bartolomeo Vanzetti 1931-32**  
Lent by Mrs. Edith Gregor Halpert, New York  
gouache
2. **Two Witnesses: Mallie Edson and Sadie Edson 1932**  
(From the "Tom Mooney" series)  
Lent by The Museum of Modern Art, New York  
tempera
3. **Sunday Morning 1943**  
Lent by the Georgia Museum of Art, University of Georgia  
tempera
4. **The Clinic 1944**  
Lent by the Georgia Museum of Art, University of Georgia  
tempera
5. **India 1943**  
Lent by Mr. and Mrs. Roy R. Neuberger, New York  
tempera
6. **Cherubs and Children 1944**  
Lent by The Whitney Museum of American Art, New York  
tempera
7. **East Twelfth Street 1947**  
Lent by Mr. and Mrs. Albert Hackett, New York  
oil on canvas
8. **Anger 1952**  
Lent by Mrs. Edith Gregor Halpert, New York  
gouache
9. **Drawing for Labyrinth 1952**  
drawing
10. **From the Marriage of Heaven and Hell 1955**  
Lent by Mr. Jacob Schulman, Gloversville, New York  
water color
11. **Africa 1956**  
Lent by the Virginia Museum of Fine Arts, Richmond  
tempera
12. **Alphabet 1957**  
From the "Lucky Dragon" Series:  
water color
13. **In the Hospital 1957**  
drawing
14. **The News Bulletin 1957**  
drawing
15. **The Scientist 1957**  
drawing
16. **One of a Score 1961**  
water color
17. **It's too Late to do Any More 1961-62**  
(“Lucky Dragon” Series)  
Randolph-Macon Women's College, Louise Jordan Smith Fund 1965-66  
tempera
18. **Noses 1958**  
Lent by Mary Washington College  
drawing
19. **Homage to Rilke 1959**  
water color, drawing, gold leaf
20. **Mask 1959**  
silkscreen





THE UNIVERSITY OF ARIZONA  
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

March 2, 1966

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Edith:

Now that the Walt Kuhn Exhibition is well under way, I wish to take this opportunity to express our deep appreciation of your kindness in loaning the magnificent "Bareback Rider" for the show. This painting adds immeasurably to the stature of the exhibition and we are indeed grateful to you.

With kindest regards,

Sincerely yours,

William E. Steadman  
Director

WES:mm

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# FRATELLI FABBRI EDITORI

PUBLISHERS - EDITEURS - VERLAG - EDITORES

91, Via Mecenate Milano (Italy)

Rif. EE/1p/1s

(da citare nella risposta)

Milan, 10th March 1966

M.me Edith Gregor Halpert  
Director of  
Downtown Gallery  
32 East 51 Street  
New York 22

Dear Madam;

We beg you to excuse us for applying to your cooperation to our editorial programs.

Our Publishing House is now preparing a new work dedicated to modern art.

We have in mind to illustrate in this publication the history of painting, sculpture, architecture and minor arts by means of the collaboration of authoritative specialists in this matter and by means of a wide iconographic documentation.

Our operator, Mr. Alfredo Loprieno, will reach United States about in two weeks, to photograph in the most important Museums of America/

We should wish, therefore, you to let him photograph the following paintings which belong to your gallery:

- A. Dove - The Critic 1925
- O'Keeffe - New York by night 1929
- M. Weber - Aniet 1928. ?

./.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

*PK make OK (9th sign) but we do not know the OK - it belongs to what is the book*



## Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

March 7, 1966

Mrs. Edith Halpert  
Downtown Gallery  
Ritz Tower Concourse  
465 Park Avenue  
New York, New York 10022

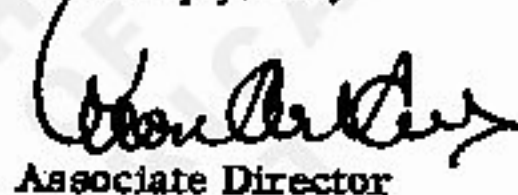
Dear Mrs. Halpert:

Some time back I called on you when you were on 51st Street and realized that you were preparing for your big move to Park Avenue. I did not have the heart to interrupt you at that time. The point of my visit was to discover additional source material on Edward Hicks. This is in preparation for an exhibition we will have here and subsequently at the Corcoran Gallery in Washington this coming fall, "Four Self-Taught Pennsylvania Artists: Edward Hicks, Joseph Pickett, John Kane, Horace Pippin."

I am enclosing a list of Hicks' work that I have tracked down and I wonder if you can implement it to any degree. I'd be ever so grateful for any information you might be able to provide me.

With warmest greetings,

Cordially yours,



Associate Director

LAA:L  
Enclosure





Sloan Galleries of American Paintings  
Valparaiso University, Valparaiso, Indiana

March 12, 1966

Mrs. Edith Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Mrs. Halpert:

As you know we are trying to build a good, small collection of American Paintings here at Valparaiso. About two years ago you provided us with a very fine Marin show, from which we purchased a painting.

In 1967, tentatively Feb. 19 - March 15, we would like to have an exhibition of the work of Abraham Rattner, from which we would hope to make a purchase. Would such an exhibition from your Gallery be possible? I think I can persuade the Sloan Committee to send me to New York during the Christmas vacation to select the paintings. Since we are a Lutheran University very much interested in religious art, we would like the paintings to be largely on the religious theme.

If Mr. Rattner is able and willing we would like to invite him to speak about his painting at the Opening Sunday, Feb. 19 or Feb. 26.

Please let me know what you think of the above.

Sincerely,

Richard Brauer, Curator

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



February 24, 1966

Mr. Patrick J. Kelleher, Director  
The Art Museum  
Princeton University  
Princeton, New Jersey

Dear Mr. Kelleher:

As you requested, I am supplying below the current val-  
uation for insurance of your painting by Ben Shahn.

SACCO AND VENZETTI Gouache 10x8 1/2" \$3500.

Sincerely yours,

BJH/tm



February 24, 1966

Mr. James T. Demetrien, Curator  
The Pasadena Art Museum  
46 North Los Robles Avenue  
Pasadena, California 91101

Dear Mr. Demetrien,

Just a reminder, that before Santini Brothers will release Feininger's "Church" to you for your exhibition, they must have a release order from us. We would therefore appreciate some word as to your pick-up date.

Also, Mrs. Halpert was wondering if you had come to any decision on the three water colors, photographs of which she sent you some weeks back.

Sincerely yours,

Howard Ross



Dear Edith - It was such fun seeing  
you last night.  
Hope this week what  
you want - Love

March 11th, 1966



Mr. M. Wistar Wood  
Administrator of the Schools  
Pennsylvania Academy of Fine Arts  
Broad and Cherry Streets  
Philadelphia, Pa.

Dear Mr. Wood:

Last night I had dinner with Mrs. Halpert and discovered she wishes the scholarship to Skowhegan in memory of Stuart Davis to be awarded without any mention that she is the generous donor.

Hence I would suggest that the wording about the scholarship in your catalogue be changed from what was in your letter of Feb. 24th to the following:

" SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE  
SCHOLARSHIP IN MEMORY OF STUART DAVIS.

One full scholarship covering tuition, room and meals, is made available by the Skowhegan School for a talented student of the Pennsylvania Academy of Fine Arts who could not otherwise spend the summer at Skowhegan. The recipient is selected by the Academy faculty."

I hope that since your catalogue does not come out until May 1st, this letter is early enough to delete, in the manner suggested above, mention that the scholarship is the gift of Mrs. Halpert.

Sincerely,

John Eastman, Jr.  
Director

cc: Edith G. Halpert

*Frank E. Hurd & Associates*

INVESTMENTS

9640 SANTA MONICA BOULEVARD  
BEVERLY HILLS, CALIFORNIA  
CRESTVIEW 4-9185 - BRADSHAW 2-3129

NEW ADDRESS

Wilshire Triangle Center  
9777 Wilshire Blvd., Suite 515  
Beverly Hills, California 90212

NEW YORK  
38 BROADWAY  
NEW YORK 6, NEW YORK

March 4, 1966

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Edith:

I am enclosing a check for Edward Stasack's  
"Goldilocks Goodbye".

I'm sorry for the delay, but unfortunately the  
operation was much rougher than I anticipated and after  
spending three weeks in the hospital have been quite weak  
since. Guess, like all of us, age does catch up with us.

When are we going to see you out here for  
that long needed rest?

With all good wishes in which Lita and Gale join  
me,

Sincerely,

*Frank*

Frank E. Hurd

FEH:rt  
enc/

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



RICHARD P. TATAR  
103 OAKLAND AVE.  
GLOVERSVILLE, NEW YORK

March 7, 1966

Downtown Gallery Inc.  
465 Park Avenue  
New York, N.Y. 10022

Att: Mrs. Edith Gregor Halpert

Dear Mrs. Halpert:

It was indeed nice visiting with you last week.

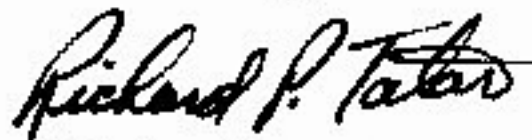
I might add that Sonya and I are both thrilled with our acquisition of the Rattner. We have been looking forward to the day when we could own one of his works and now this is a matter of fact.

I am enclosing a check as per your invoice. I would appreciate an appraisal from you that I could send to our insurance company for insuring the painting. I would also appreciate learning where I could obtain any printed information that would be available on Rattner.

Don't be surprised if Sonya and I accept your kind invitation to meet him on some future trip to New York. I am certain that we would find this to be a most interesting occasion.

With kindest regards, I remain,

Sincerely,



Richard P. Tatar

RPT:bhc  
enc.

due to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

March 8, 1966

Dr. Helen W. Boigon  
45 East 82nd Street  
New York, New York 10029

Dear Helen:

I am sure that you will understand and forgive the delay in my reply to your letter. You know, of course, that I was much more disappointed than Seth when I realized that I could not come up on the Thursday and missed that chicken soup that I desired so strongly. One of these days I will ask for a rain check. Just plain noodles will do. I also am so eager to see Seth and Margot and, of course, their parents.

Needless to say (so why am I saying it?) I am desperately bored with myself and hope Dr. Moore, whom I am seeing tomorrow, will do something to normalize me so that I can continue living with myself. Actually, I have improved tremendously, but am too impatient with my lack of energy and the big piles of correspondence waiting for reply drive me nuts. However, I will call you shortly about making a date. Meanwhile, my love to you-all.

As ever,

rior to publishing information regarding sales transactions. Searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by be published 60 years after the date of sale.





THE UNIVERSITY OF ARIZONA  
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

March 11, 1966

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Edith:

Your letter arrived this morning, along with abundant sunshine and warm breezes. Aren't you ever coming back to Arizona to enjoy this pleasure? Have you been able to get away anywhere for a holiday this winter?

The Kuhn show has proven a great success. We are sending you the clippings under separate cover. However, unfortunately the BAREBACK RIDER was not illustrated and I think this was due to the newspapers selection of photographs. They always seem to be so conservative.

At present I am not planning a trip to New York in the near future, but then plans change so quickly sometimes, that I may see you very soon. As you can see from a recent letter I sent you, I am being considered for the directorship of the Winterthur Museum - one I feel is right down my alley! So much of my work at Yale was done in the field of Early American portraiture and silver under the direction of John Marshall Phillips. I have had few opportunities to use it since except in my own collecting.

+ You can rest assured that I will do everything I possibly can to befriend Stuart Lipson. I will look forward to hearing from him and his hopes and realization of being a graduate student in the College of Fine Arts.

My very best to you as always,

Bill

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San Luis Obispo, Calif.  
Mar. 8, 1966

Dear Sir;

I am in the process of collecting color slides or good quality prints of landscape paintings by Albert Bierstadt and Thomas Moran.

I understand that the Downtown Gallery may own paintings by these two artists. If so, are photo reproductions of them available for sale?

I will greatly appreciate any information you can provide me regarding procurement of this material.

Very

Sincerely yours,  
Vern Pascal

P.O. Box 132

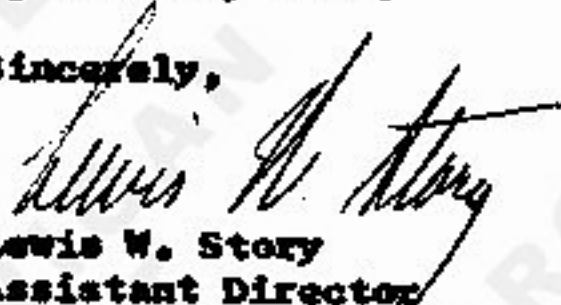
San Luis Obispo, Cal.



Mrs. Edith Halpert  
7 March 1966  
Page 2

I believe that this takes care of everything for the moment. We will look forward to receiving the list. Again, it was good to talk to you and to have the opportunity of thanking you for your kindness in New York last fall. As you know, Honolulu is a fine place for rest and sun so we will hope that you will be coming this way soon.

Sincerely,



Lewis W. Story  
Assistant Director

LWS:lh

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DAVID B. PALL  
5 Hickory Hill Roslyn Estates, New York

March 8, 1966

The Downtown Gallery  
465 Park Avenue  
New York, N. Y.

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

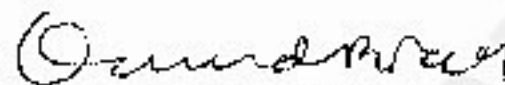
Confirming our telephone conversation of March 5, I am purchasing Max Weber's "Tapestry" dated 1913 for the sum of \$12,000.

I have called Miss Wotherston and arranged for her to reline, restretch, and restore the painting, for the sum of \$650.00, to be paid by me. She estimates approximately three weeks. Please arrange for transfer of the painting to her and for its delivery to my home upon completion.

Regarding terms of payment, I will remit \$2500 prior to delivery (within the next two weeks) and the balance in six approximately equal monthly payments.

Mrs. Pall and I greatly appreciate the time and effort you've spent with us in this matter, and hope to see you again in the very near future. We hope you will call us as paintings which you feel may interest us become available - particularly Stuart Davis and Shaefer.

Sincerely,

  
David B. Pall

DBP:fw

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



*→ Halley*

# DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

February 25, 1966

Mrs. Edith Halpert  
Downtown Gallery  
465 Park  
New York, New York

Dear Mrs. Halpert:

After we have delayed, occasioned in part by staff illnesses, we have made shipment of the drawings that you were kind enough to lend for our recent exhibition "Contemporary American Drawings". The works will be handled by Budworth & Son, and our insurance will continue to protect them until they are delivered to the gallery. Our receipt form has been sent under separate cover for your use on arrival of the drawings.

The exhibition itself provoked a great deal of interest with our public. Even though sales from the display were disappointingly slight, I believe that it was successful in making Des Moines collectors aware of the variety and quality of current drawings.

We are extremely grateful for your valuable loans to the exhibition.

Sincerely,

*Donald M. Halley, Jr.*

Donald M. Halley, Jr.  
Assistant Director

DMH/pc

*Don't they arrive?*  
*not yet*  
*3/2*

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

March 3, 1966

Metropolitan Museum of Art  
Fifth Avenue at 82nd Street  
New York, New York 10028

Attention: Miss Franklin,  
Public Relations Dept.

Dear Miss Franklin:

Per telephone request, this will constitute permission for Mr. Ed Emshwiller to photograph on film the Ben Shahn painting DEATH OF A MINER for the U.S.I.A.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert



HELEN W. BOIGON, M. D.  
45 EAST 62ND STREET  
NEW YORK 28, N. Y.

March 13, 1966

Dear Edith,

Thanks no end for the check and your note, which filled me with regret and dismay. It is very painful to us that your malaise keeps lingering. I can think of little worse than a sense of debilitation that becomes chronic. We have been trusting that aside from our own difficulties, that as soon as it would please or suit you, we'd get a call for us to get together.

Our tale is one of hard work ( which I cherish ) and coping with unending nuisances ( which I loathe ). I try to see each one in the truth of " it affects not life nor limb " but I am a long way from Buddhahood, and by this time of year, I just feel "ground-down." It ranges from upsetting a cup of coffee all over self, chair, and rug, and having to sit with it all day, and then they send it back from the cleaners untouched after all kinds of promises; to having the walls washed at long last this past Monday and not only do they come late, but do so poor a job that they have to return the next day, to the kids slip a cog in the noggin and have a pillow fight in my bedroom and smash up a fixture I am ill-prepared to replace, and on and on and on -- all of which is commonly known as "Life", but by 6:30 when I'm through work, I want to crawl away from it, and there's no place to go! We had some more painting done around Xmas as I believe I mentioned, and then a whole big wall began to peel not two months later, so the painter is here today, trying to make reparations. Alas for us both!

On the brighter side, however, I gave a talk at the New School on the 28th and rather to my surprise it was most enthusiastically received. I heard a number of reports, all unsolicited, through various 'grape-vines' and what intrigued me most was that the group of 80 or so participants was more active during the discussion period, and that I handled them better

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March 9, 1966

Miss Lillian Lesser, Administrator  
Tamarind Lithography Workshop Inc.  
1112 North Tamarind Avenue  
Los Angeles, California 90038

Dear Miss Lesser:

Many thanks for your kind and prompt reply.

I would like to order 50 lengths of the stripping of  
which you sent the samples and enclose our check for  
\$15. to cover.

Again, I sincerely appreciate your help and advice.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



February 24, 1966

G. Jocknowitz  
1078 Manhattan Avenue  
Brooklyn, New York

Gentlemen:

Enclosed find check for \$136.37 (\$129.88 plus 5% tax).  
As discussed on the telephone, please deliver on Mon-  
day one Zenith portable T.V. set, The Tourney - N20008-6.

Thank you for your attention.

Sincerely yours,

Tracy Miller

March 4, 1966

Tamarind Lithography Workshop  
1112 North Tamarind Avenue  
Los Angeles, California 90038

Gentlemen:

I believe Mr. Rose of this Gallery has written you and I am sorry if we are a nuisance, but we have a problem that I believe you may be able to help us with or advise us about.

We have a print rack installed on the wall, with large turning pages, book-fashion. A print can be mounted on both sides of each page under clear plastic. However, with the constant turning of the pages by viewers we find that everything we have tried to hold the prints in place comes loose and by the end of each day, we have a rack full of sagging prints.

Do you have any ideas as to what we could use to keep the prints firmly in place without, of course, gluing them on permanently? I will be most grateful for any assistance you can give. Many thanks.

Sincerely yours,

Tracy Miller

Rec'd  
3/9/66



# THE JOE AND EMILY LOWE ART GALLERY

UNIVERSITY OF MIAMI • CORAL GABLES 46, FLORIDA

OFFICE OF THE DIRECTOR

March 4, 1966

Mrs. Edith Halpert  
Downtown Gallery  
465 Park Ave.  
New York, N.Y.

Dear Mrs. Halpert:

Our newly formed Friends of Art has decided to raise funds for the donation of an important work of art to the gallery. Since the funds are still to be raised the work to be purchased must have attraction not only for us but also for the news media. We would like to mobilize popular support around this work. The price range is set at between 25 and 50 thousand.

No restrictions have as yet been made as to style although, because of our Barker Collection, American Art will possibly be favored.

Would you be so kind as to let me know of any recommendations you might make.

Sincerely,

  
August L. Freundlich,  
Director

ALF/ml

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IRVING GALLERIES



ASTOR HOTEL  
932 EAST JUNEAO AVENUE

MILWAUKEE 2, WISCONSIN

DEALERS IN FINE ART

BRoadway 6-5730

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3/2/66

Downtown Gallery  
465 Park Ave.  
New York, New York

Dear Edith;

The show is open at last, it looks very good. I hope the buying public responds. Enclosed please find the mailer, receipts and review of the show. I will keep you advised of our progress.

Personal regards,

IL/fjs



RANDOLPH  
MACON  
WOMAN'S  
COLLEGE

LYNCHBURG  
VIRGINIA

DEPARTMENT OF ART

February 28, 1966

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Mrs. Halpert:

We would like very much to have you be our guest here, with no duties whatsoever, during our 75th Anniversary and 55th Annual Exhibition.

Friday, March 11 you may look at our paintings or hear about education for international affairs from the ambassador from Thailand. Afternoon you may rest or hear Miss Shipstone, president of a woman's college in India. Evening, we have the Esterhazy Orchestra with Gerard Souzay.

Saturday morning LeRoy Collins will speak. Afternoon, the Ben Shahn preview. Evening, two persons and orchestral group from the Martha Graham Company. (Helen McGhee is an alumna.)

Our girls, especially the art majors, are so eager to hear about the realities of the world you work in. They and we three members of the Art Department (you have met both Mr. Twery and Mr. Fuller) would so much enjoy your company and your conversation at meals or in between events.

Train service is good. The Piedmont leaves Penn Station (what's left of it) at 9:00 p.m., gets here at 6:47 a.m. Roomettes. On the return it leaves here, the Crescent leaves here, at 11:10 p.m. and is due in New York at 8:00 a.m.

We will send you a ticket round trip with roomettes both ways and put you up as our guest in a motel fifteen minutes away, where you can be independent and at ease. By coming on Thursday night and returning on Saturday night, you might have a nice change from New York. Do accept.

Thank you for all your cooperation on the exhibition. I guess this invitation is in a way our attempt to repay you for your efforts. Not entirely, however. I really would like to have you here, just for fun.

Sincerely yours,

*Mary F. Williams*  
Mary F. Williams

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SMITHSONIAN INSTITUTION  
NATIONAL COLLECTION OF FINE ARTS  
WASHINGTON, D. C. 20560  
CONSTITUTION AVENUE AT TENTH STREET

March 10, 1966

Mrs. Edith G. Halpert  
32 East 51st Street  
New York, New York 10022

My Dear Edith,

After much delay I hope that Santini will be able to pick up next week, the Rattner Still Life and the Shahn print, All that is Beautiful. Both works will be a grand addition to the White House spring exhibition.

I have not been feeling up to par lately but perhaps the spring weather will help. Trees here are already in bud. When will you next be in Washington? I had your room ready a week ago as you said you might be in town. The house is painted so you won't have any early morning callers. I am so pleased that you are feeling better and spirits are high.

Many thanks again for your help. I am sending along some old photographs which you may or may not have seen.

Sincerely yours,

Don

Donald R. McClelland  
Assistant to the Director and  
Curator of Art

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



F  
BEN G. TAKAYESU  
ATTORNEY AT LAW

586-724  
TELEPHONE 586-724

SUITE 3007 INTERNATIONAL SAVINGS BUILDING / KING & BETHEL STREETS / HONOLULU, HAWAII 96813

February 23, 1966

Mrs. Edith Halpert  
Director, The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Mrs. Halpert:

Thank you for your letter of February 11 and the inventory of paintings and drawings by Isami Doi. I have discussed the matter with reference to the money due from the sale of his work to Mr. and Mrs. Morgan with Mrs. Doi and you are advised that you may hold the money until the Estate is closed.

Enclosed is the creditor's claim that I have prepared for you to sign. Will you please have it notarized and send it back as soon as possible.

Very truly yours,

  
BEN G. TAKAYESU

BGT:hk

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SJS

about a big show for  
13.4. to Jan there and  
Boston but ? their  
deep sleep. It's so  
blammy dull here, and  
no one seems to take  
an initiative - maybe I'll  
get fired but I'll take  
the chance. Hope yours  
all A-1 again. Fondly,  
Sybil





WHITNEY MUSEUM OF AMERICAN ART  
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH, Director

JOHN I. H. BAUR, Associate Director

JOHN GORDON, Curator

EDWARD BRYANT, Associate Curator

MARGARET McKELLAR, Executive Secretary

March 10, 1966

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Edith:

Thank you so much for your kindness to me the other day. I understand your reluctance to contribute to an auction, and I think it is extraordinarily generous of you to propose giving us \$5,000 instead.

You have been a wonderful friend to the Whitney and we are all most grateful to you.

Yours sincerely,

*Jack*  
Associate Director

JIMB:pw

rior to publishing information regarding sales transactions, archivists are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



March 8, 1966

Mr. Harry Lowe, Curator of Exhibits  
National Collection of Fine Arts  
Smithsonian Institution  
Washington, D. C. 20560

Dear Harry:

I went to the Coliseum to see what the old-time dealers have in the way of Folk Art at the current Antiques Exposition. What an experience! Last week I attended the show at Madison Square Garden and when I walked out with my checkbook untouched I decided it was only because these very ancient types - and were they something - were more interested in junk, porcelains, furniture, etc. and were not in the art field. Today, at the Coliseum I did see about five good items and kept a record of the prices. One weathervane was \$6500. A two-dimensional eagle was \$1250.; the paintings were nil, with the exception of two fractures which I actually bought, despite the high price. The rest of the few Folk Art items were either doodads or minor in quality and all very high in price. Thus, I will keep mine in the warehouse and wait until I can work out new figures on the items.

All this is apropos of the Folk Art exhibition you have scheduled for the N.C.F.A. for the period of April 15th through June 1st, 1967, unless it is necessary to make a shift. I just came across your letter when I decided to attend to my dictation after the exhausting experience earlier, and have just recalled that David Scott had also written, but more recently and no doubt showed you my letter in reply.

In the event that he did not, I want to repeat that, on receiving the catalog which I purchased a few weeks ago - I am referring to the Van Alstyne Collection - I feel that an exhibition of my paintings and sculpture might appear redundant, as there are a number of similar objects. However, I will leave this entirely to the Smithsonian Institution to make the decision, as I don't want to appear an Indian-giver of shows. Therefore, I would suggest that on your next trip to New York you glance through my photograph books and use your judgment. It has been a long time since you paid me a visit and I miss you. This should be a good reason for coming in to town.

Until then, my fond regards.

As ever,

EGH/tm



- without*
- The Scientist*
15. ~~THE SCIENTIST~~ 1957 drawing
16. ONE OF A SCORE 1961 watercolor
17. IT'S TOO LATE TO DO ANY MORE 1961-62 tempera
- From the "Lucky Dragon" Series
- Randolph-Macon Woman's College, Louise Jordan Smith Fund 1965-1966
18. MOSES 1958 drawing
- Lent by Mary Washington College
19. HOMAGE TO RILKE 1959 watercolor, drawing, gold leaf
20. MASK 1959 silkscreen
21. THE POET 1960 silkscreen
22. FAREWELL 1961 gouache
23. ALPHABET OF CREATION 1963 gouache, watercolor and gold leaf
- copy's* 24. Study for "Hallelujah, Psalm 150" 1965 conte crayon
25. I THINK CONTINUALLY OF THOSE WHO WERE TRULY GREAT 1965 watercolor and silkscreen
26. AND MINE EYES ARE A FOUNTAIN OF TEARS 1965 silkscreen
27. GANDHI 1965 silkscreen

Lent by the Downtown Gallery, New York, except as noted. The assistance of Mrs. Edith Gregor Halpert in preparing this exhibition is gratefully acknowledged.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Stone

March 14, 1966

Dear Edith,

We've just returned from two weeks in Aspen (yup, skiing) and found your note and an invitation to Lattner's opening. Looks like we won't make it in time!

Winter seems not to be over yet, but it's sure to come, and when it does, we'll fly over and catch up on what's been happening with you. I really would like to talk with you



# Memo

From  
WARREN M. ROBBINS

To

Dear Edith.

I presume you received the Dan piece which my sister brought up. Will deliver the Baule "Firestarter" shortly.

Any chance of your coming to our opening on Saturday evening. I would be overjoyed if you could and would.

Sincerely,

Warren

MUSEUM OF AFRICAN ART  
FREDERICK DOUGLASS INSTITUTE  
316-318 A. Street, Northeast, Capitol Hill  
WASHINGTON, D. C. 20002

is not delivered and the nearest "out of  
town" store is a good distance away.  
When you write tell me what's what.

The pace here, work wise, is going  
strong as ever. With the first cycle classes  
to be completed late March, plans for  
demonstrations, speaking engagements  
etc. are well on the way preparatory to  
new classes which I alone will teach.  
The added responsibility will be training  
teachers for the June series for I don't  
— 'Cause - telephone -

10<sup>45</sup> Call from Neil - so good to hear his voice  
and chat about 20 min. All well.

To continue - June series will need teachers for I  
don't think I'll be here much after that. Don't  
really know what Washington office will have in  
mind for me.

In the meantime, feel fine, work hard, rest  
when I can and enjoy when it shines.

Do write Love, Helen.



February 25, 1966

Mr. Bill Kennedy  
The Corcoran Gallery of Art  
Washington, D. C. 20006

Dear Bill:

If you have any extras of the catalog of the George L. K. Morris Retrospective I could certainly use a few copies here.

I will appreciate any help you can give me. Many thanks.

Sincerely,

Tracy Miller

1 for Nasher



JEFFERSON GALLERY

7917 IVANHOE AVENUE  
LA JOLLA, CALIFORNIA  
92037

Mr. Howard Rose  
page 2  
25 February 1966

The response to advance publicity indicates that this show will be very well attended and will produce a great bit of excitement for the Southern California area. We very much appreciate your assistance and cooperation in the scheduling of this exhibition and we will do our utmost to make it a very successful one.

I hope you will convey my very best regards to Mrs. Halpert. I know the pressures on her are exceedingly demanding and the pace, as you say, can indeed be very hectic for her.

Sincerely yours,

J. Thomas Jefferson

JTJ:dkf



March 12, 1966

Mr. William E. Steadman, Director  
University Art Gallery  
The University of Arizona  
Tucson, Arizona 85721

Dear Bill:

It seems that some photographs of paintings by Kuhn were sent you in November for your consideration for inclusion in your exhibition.

If you have no further use for these, may we have them back for our files, please? Many thanks.

Sincerely yours,

Tracy Miller

February 28, 1966

Miss Mary F. Williams, Chairman  
Department of Art  
Randolph Macon Women's College  
Lynchburg, Virginia

Dear Miss Williams,

Enclosed is a corrected version of the list of Shahn paintings  
for your exhibition.

Please note the date of "The Clinic," and the fact that the  
drawings for the "Lucky Dragon" series are ~~not~~ studies; also  
the correct spelling of Bartolomeo Vanzetti.

Sincerely yours,

Howard Rose



February 24, 1966

Mr. Erwin Jospe  
School of the Fine Arts  
Office of the Dean  
The University of Judaism  
6525 Sunset Boulevard  
Los Angeles 28, California

Dear Mr. Jospe:

Because we moved from our 51st Street address last April,  
your letter was considerably delayed.

We will be glad to cooperate with you in the exhibition  
you are planning, but it is rather difficult for me to de-  
cide which of the Shahn drawings and serigraphs will be  
suitable for your exhibition. The only actual "manuscripts"  
are in the collection of The Jewish Museum, which acquired  
the entire series of the HAQQADAH paintings many years ago.  
If you can ask someone from the Museum to call at the Gal-  
lery, I will be glad to show him what we have in the way of  
calligraphic material by the artist. Some are merely letters  
and others are combinations and, as I said, it is difficult  
for me to make the decision in this case. Won't you please  
let me know whether some such arrangement can be made, or  
whether you would like to have me order some photographs  
for you for consideration. The prints are \$2. each.

I shall await word from you and look forward to hearing  
from you shortly.

Sincerely yours,

EGH/tm

not to publishing information regarding sales transactions,  
senders are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

March 8, 1966

Mr. Edward H. Dwight, Director  
Munson-Williams-Proctor Institute  
310 Genesee Street  
Utica, New York 13502

Dear Edward:

While I am beginning to feel almost normal again, I still have to catch up on the biggest file of correspondence you have ever seen. Your letter is included.

Need I tell you how delighted George was to learn that he is represented with one of his most favorite paintings at Munson-Williams-Proctor. He was too shy to send you a letter directly, but here is the message.

I don't know whether you have had occasion to meet Mr. Richard Boyle of the Cincinnati Art Museum, but I can tell you he has a wonderful sense of humor. Since we share the great experience of Mrs. Duveneck, I am enclosing one of the two photostats he mailed to me as a souvenir. You too can refer to your past iniquities in visual form. Actually, I can't get over this cock-eyed coincidence of a cockeyed experience we shared.

I wish you and Ruthie would have occasion to be in New York in the near future. I would love to see you both and I would also like to have you see the current exhibition of Rattner's paintings, which demonstrate that we still have artists of personal vision and integrity.

And so, my affectionate greetings to you-all.

As ever,

EDH/tm

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# The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

Department of Drawings and Prints

March 8, 1966

Dear Edith:

Do you have any photographs of Ben's paintings for E. E. Cummings' play Him, and may we order a set of proofs?

Many Thanks.

Sincerely,



William S. Lieberman

Mrs. Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York

give to publishing information regarding sales transactions.  
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on both sides and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
publisher is living, it can be assumed that the information  
may be published 60 years after the date of sale.

March 11, 1966

Mr. Winslow Ames  
Saunderstown, R.I. 02874

Dear Mr. Ames:

We have been informed by the National Sculpture Society that you had asked for a photograph of a sculpture by William Zorach entitled HEAD OF CHRIST.

Our records show this as THE PROPHET, 1947, black marble. As it is in the collection of the Art Institute of Chicago, I would suggest that you write directly to that institution to ascertain if they have a photograph.

Sincerely yours,

Tracy Miller

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F

CARSON, LUNDIN & SHAW ARCHITECTS  
425 PARK AVENUE NEW YORK 22

ROBERT CARSON  
1900  
EARL H. LUNDIN  
ARVIN SHAW III  
WILLIAM B. HELLER

PLAZA 4-1040

February 28, 1966

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, New York 10022

Dear Edith:

We have checked with Lee Schoen, Architect for the Ritz Tower, to determine the status of the work in your gallery as it affects the Building Department. We have been advised that the plans have been approved and that Mr. Schoen will contact the construction inspector for a visit to the premises in order to have the job approved by the inspection division. Mr. Schoen will notify us by letter when this inspection and approval has been obtained.

For your information, there are other alterations taking place in the building and a final certificate of occupancy for the building cannot be issued until all alterations within the Ritz Tower have been completed.

Sincerely yours,

*Bill*

William B. Heller

/rn

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

PHILIP FALK, M. D.

3348 WEST 85TH STREET

CHICAGO 28, ILL.

PORTSMOUTH 7-6600

March 9, 1966

Downtown Galleries  
465 Park Avenue & 57th Street  
New York City, New York

Gentlemen:

I am interested in the sculptures of JOHN STORRS. I would appreciate receiving a catalogue and prices of any pieces of his that are available at this time.

Very truly yours,

*Philip Falk M.D.*  
PHILIP FALK, M.D.

PF:mce

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



*The Corcoran Gallery of Art*  
*Washington, D. C. 20006*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

METROPOLITAN B-3211

March 5, 1966

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York

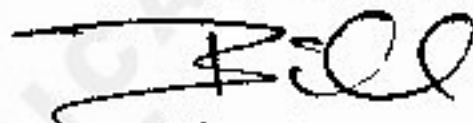
Dear Edith:

Jim and I very much enjoyed our picnic lunch with you last Tuesday and the chance it gave us all to go over the agreement.

I hope by this time you have had a chance to write Mr. Baum, in the event, after further thought, you wished any points further clarified or modified to suit you.

Mr. Hamilton will be on my back, I am sure, later this week to find out when we can schedule a meeting for signing the agreement. I would very much appreciate your letting me know when you think this can be done. It must be done soon for a multitude of reasons: architect, fund raising, publicity, the catalogue and all that jazz. Please.

With fondest personal regards,



Director

HW:wtk

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March 9, 1966

Mr. Ned Billig  
A.P.F. Inc.  
315 East 91st Street  
New York, New York 10028

Dear Mr. Billig:

On December 15th, you picked up at this Gallery two groups of pictures - one comprising ten works by Stasack and Broderson, the majority of which were framed and glazed; the other comprising four matted prints addressed to Mr. Ben Norman, c/o Gerald Schnitzer Productions, 6063 Sunset Boulevard, Los Angeles, California. These were carefully marked, as indicated on carbon copies of our shipping orders to you.

As you well know, the two shipments were reversed by you. Mr. Norman paid the charges on the Omaha shipment and, at your suggestion when he phoned you, he forwarded the large crate to its proper destination, prepaying it at your request. During your telephone conversation with Mr. Norman, you advised him that he would be refunded for all the charges he paid out. Consequently, we assumed that the matter had been taken care of.

This morning, Mr. Harold Gold, attorney for Mr. Norman, called to report that "Mr. Billig has never reimbursed" his client. Needless to say, this is most embarrassing for us and I am writing to request that this matter be taken care of immediately. Your error has created bad public relations for us - the first occurrence of this sort in our 39-year history.

I am sending copies of this letter to Mr. Norman and Mr. Gold, but hope that you will settle the account without the necessity of further action on anyone's part.

Sincerely yours,

ROR/tm





LOCH HAVEN ART CENTER

March 7, 1966

Mr. William Lane  
Lane Foundation  
Holman Street  
Lunenburg, Massachusetts

Dear Mr. Lane:

Mrs. Ernest F. Eidlitz, of Winter Park, has offered to give the Loch Haven Art Center a painting by Charles Sheeler. This painting is dated 1950 and signed Charles Sheeler. It is an oil on canvas and 28" X 15". Enclosed is a photograph of the painting. Titled "Family Group".

Mrs. Eidlitz requested that I write you to see if you would be willing to give an appraisal of this painting. I would appreciate any help you might give on this matter.

Sincerely,

David M. Reese  
Director

DMR:sm  
Enclosure 1

==

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*Please see file*  
**EH**  
*Lecture*

March 8, 1966

Dr. Mary F. Williams  
Department of Art  
Randolph Macon Woman's College  
Lynchburg, Virginia

Dear Dr. Williams:

Many thanks for your letter and invitation. I delayed my reply as the doctor insisted on another check-up before he would commit himself to any change in his original instructions.

Much to my regret, he was adamant in his decision that I was to undertake no lectures for at least three months hereafter. This includes four other requests, with the exception of one originally scheduled for May 16th, which is a very short trip and a very minor load, so to speak.

In your case, I feel particularly unhappy, as it all sounds so informal and gay, with outside entertainment which would be most pleasurable for me. And I do prefer a form of question and answer period, which I find far more stimulating than just getting up in front of an audience. Perhaps we can make it some other time, when I am better equipped for the occasion. I am sure that you will understand. I do hope the program, which sounds fascinating, will be a great success and that the Shahn exhibition will be enthusiastically received.

My best regards.

Sincerely yours,

EGH/tm

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PAINTINGS BY EDWARD HICKS

Peaceable Kingdom (Continued)

✓ Garbisch Collection	18 x 24	1830
Mr. & Mrs. Otto Kallir	24 x 30 1/4	1849
Miss Cornelia Carle Hicks	24 x 30	1849
* <del>Professor Rudolf Kirk and Elara M. Kirk (on sale at Knoedler)</del>	29 x 30	1830/40
M. Knoedler and Company	30 x 36	1835
New York State Historical Association, Cooperstown, N.Y.	30 1/4 x 36 1/8	1835
New York State Historical Association	30 x 34 1/2	1840/45
✓ The Duncan Phillips Collection	24 x 31 3/4	1846
✓ Abby Aldrich Rockefeller Folk Art Collection	29 1/4 x 35 5/8	1830
Charles J. Rosenbloom		
Eugene J. Sussel (? may be one in Garbisch Collection)	33 5/8 x 49 1/2	1825
✓ Worcester Art Museum	17 1/2 x 23 5/8	1830/40
Friends of Historical Library of Swarthmore College	29 1/2 x 36	1840
Friends of Historical Library of Swarthmore College	17 1/2 x 23 1/2	1827
Yale University Art Gallery (of the branch)	36 1/4 x 44 7/8	1825
Yale University Art Gallery (and Penn's Treaty)	21 3/8 x 28	1847
David Bakalar	24 x 31 1/4	
Denver Art Museum	17 1/2 x 23 1/2	
Philadelphia Museum of Art	17 1/8 x 23 1/2	1848
William Pearson	17 1/2 x 23 3/4	
Winterthur Museum		
Philadelphia Museum of Art	32 1/2 x 41 1/2	1826
T. F. Dixon Wainwright	29 x 35	

\* Now owned by Mr. Thomas M. Evans

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Honolulu Academy of Arts

OFFICE OF THE DIRECTOR

900 SOUTH BERETANIA STREET, HONOLULU, HAWAII 96814. TELEPHONE 883-8883

7 March 1966

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Mrs. Halpert:

First of all, please let me say how very sorry I am that you have been unwell but it was good to know that you are on the mend.

I do thank you for the call. Needless to say, we were somewhat concerned since it was apparent that if the prints had been sent, they had gone astray. Of course, we were sorry not to have the show at the scheduled time but can well understand that it was impossible under the circumstances.

Fortunately, it was very simple to reverse our schedule since the Albers and Chagall prints, which were to be shown after your group, either belong to the Academy or are from local collections and were readily available.

The new dates for the Downtown Gallery show will be April 19 through May 29. We would like to have the prints here at least a week in advance so that glass can be ordered, labels made, etc. The number we can use will depend somewhat on size but I'm sure that the two small print galleries can easily accommodate forty. As you suggest, it will be much better if they are sent matted but not framed in all cases where this is possible. They will probably all go in one crate and we will expect the shipment to be made via air freight collect.

The local press has already inquired about the nature of the exhibition so it will be very helpful to have a list of works to be included as soon as the selection has been made. We will need values in the event of sales and also for insurance purposes. (Coverage will be in effect well in advance of the shipping date so please declare a value with the carrier only in the amount you consider necessary for careful handling.)

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MUSEUM OF ART, SCIENCE & INDUSTRY  
NINETY ACRES PARK, BRIDGEPORT, CONNECTICUT  
4450 Park Avenue

March 2, 1966

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
The Ritz Tower Concourse  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

As I mentioned to you on the telephone last week, I am planning and have almost completed the plans for a series of six evening informal lectures for the members of this Museum, commencing April 13 and ending May 18. The lectures generally will be concerned with six different aspects of American arts; specifically, 20th Century Architecture, 17th and 18th Century Decorative Arts, 20th Century Graphic Arts, American Stage Design, Visual Communication and 20th Century Paintings. It is my plan to utilize persons of note to conduct these informal lectures using as a basis for them selections of 2" x 2" slides prepared by the University of Georgia under a grant by the Carnegie Corporation of New York and generally titled "Arts of the United States, A Pictorial Survey".

To date my lecturers include Mr. Ralph Alswang, Mr. Robert Neubauer, Mrs. Lester Brooks, Mrs. Barbara Green Johns, Mr. Joseph Salerno. I would like very much to discuss with you the possibility of including your name among the six with respect to 20th Century Paintings on the evening of May 4, a Wednesday, at 8:00P.M. All of the speakers have indicated that they would prefer to give their services even though they are aware of the fact that the Museum will be charging a fee for the lecture series.

I would appreciate hearing from you at your early convenience after you have had an opportunity to discuss, as you suggested, your immediate future commitments with your physician.

Very sincerely yours,

Ward Cruickshank II  
Curator of Exhibits

WC/chm

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NEW BRITAIN MUSEUM OF  
AMERICAN ART

CHARLES B. FERGUSON  
DIRECTOR

MRS. LOIS L. ICE  
ASSISTANT DIRECTOR

March 8, 1966

Mrs. Edith Halpert  
Downtown Gallery  
465 Park Ave.  
New York, N. Y.

Dear Mrs. Halpert:

I have been meaning to write you since my last visit with you at the end of December but as usual I have gotten behind in my correspondence.

The paintings that you showed me of Arthur Dove, Charles Sheeler and others were most interesting to me. I would have liked to present several of them to our Board of Directors. However, acquisitions of this caliber will have to be postponed for a short time. I shall be contacting you when we are ready to consider such purchases.

I am however, most interested in investigating prices and available works by leading American artists in the field of graphics. At the present time our collection includes neither Ben Shahn nor Kunioshi. I feel that they should be represented in our collection and I would appreciate it if you would forward to me a price list with titles of such men as Shahn, Kunioshi, Rattner and others.

I am forwarding to you under separate cover our catalogue which is reasonably up to date in the graphic field so that you may go through it and pick out possible gaps in our collection. I hope that you will be able to forward this information at your earliest opportunity so that I may study it before coming to New York, hopefully in the middle of March.

Sincerely yours,

*Charles B. Ferguson*

Charles B. Ferguson  
Director

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MRS. JONATHAN W. KOLKER

6804 WESTBROOK ROAD, BALTIMORE, MARYLAND 21215

March 12, 1966

Dear Mrs. Halpert -

My Uncle and Aunt, Mr. and Mrs.  
Louis Rudolph, suggested that we write to you as  
we are interested in contemporary American art.  
My husband and I are relatively unschooled, and  
my uncle felt that you could help us tremen-  
dously as we begin to collect.

We will be in New York when you receive this  
letter. We arrive Monday, March 14<sup>th</sup>, and will  
leave Sunday, March 20<sup>th</sup>, and we hope that  
you might be able to arrange an appointment  
for us during our stay.

I don't know how easy you are to reach by  
phone, but I'll call you Tuesday. In case I can't  
contact you, we will be staying at the Sheraton  
Motor Inn. I hope you will get in touch with  
us there.

Thank you for your consideration of this matter.

Sincerely - Judith R. Kolker  
(Mrs. Jonathan W.)

BEN G. TAKAYESU  
ATTORNEY AT LAW

586-724

TELEPHONE 586-724

SUITE 3047 INTERNATIONAL SAVINGS BUILDING / KING & BETHEL STREETS / HONOLULU, HAWAII 96813

March 11, 1966

Mrs. Edith Halpert  
Director, The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Mrs. Halpert:

This will acknowledge receipt of your check  
of \$559.16.

Thank you very much.

Very truly yours,

  
BEN G. TAKAYESU

BGT:hk

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



February 24, 1966

Mrs. Helen Kroll Kramer  
Ein Hod, Israel

Helen dear:

At last you are in Ein Hod - according to reports I got from several mutual friends, who seemed to have a record of your arrival date. All your postcards and letters were fascinating indeed and I kept thinking again and again of our trip in 1940 (I remember the exact year since it was Julian Levi's 40th birthday and he almost had no other because our boat got mislaid.) It was a memorable trip, but I wish I had been on your current one as well, which sounded far, far more fascinating. Your descriptions of the various countries in which you stopped, particularly your description of the Pyramids made me realize that my dedication to my job represented a great loss in the way of continuing my much earlier visual experiences and particularly the one adequate stop in Constantinople (as it was called in the good old days).

I am so pleased that you had both the pleasure of seeing so much that was new to you (and others) and at the same time had the opportunity of enjoying a real rest away from personal responsibilities and the humdrum routine of the last few months. From what I hear from so many people who had been there before for more or less lengthy visits, your life in Ein Hod should be ideal at this time. Do let me know when you arrive and how you like the house you chose unseen and what your plans are for the immediate future. How I wish I could join you there, but it seems impossible even during my summer vacation. But if I too make an adjustment to the new situation, perhaps I can get away sometime early in the Fall.

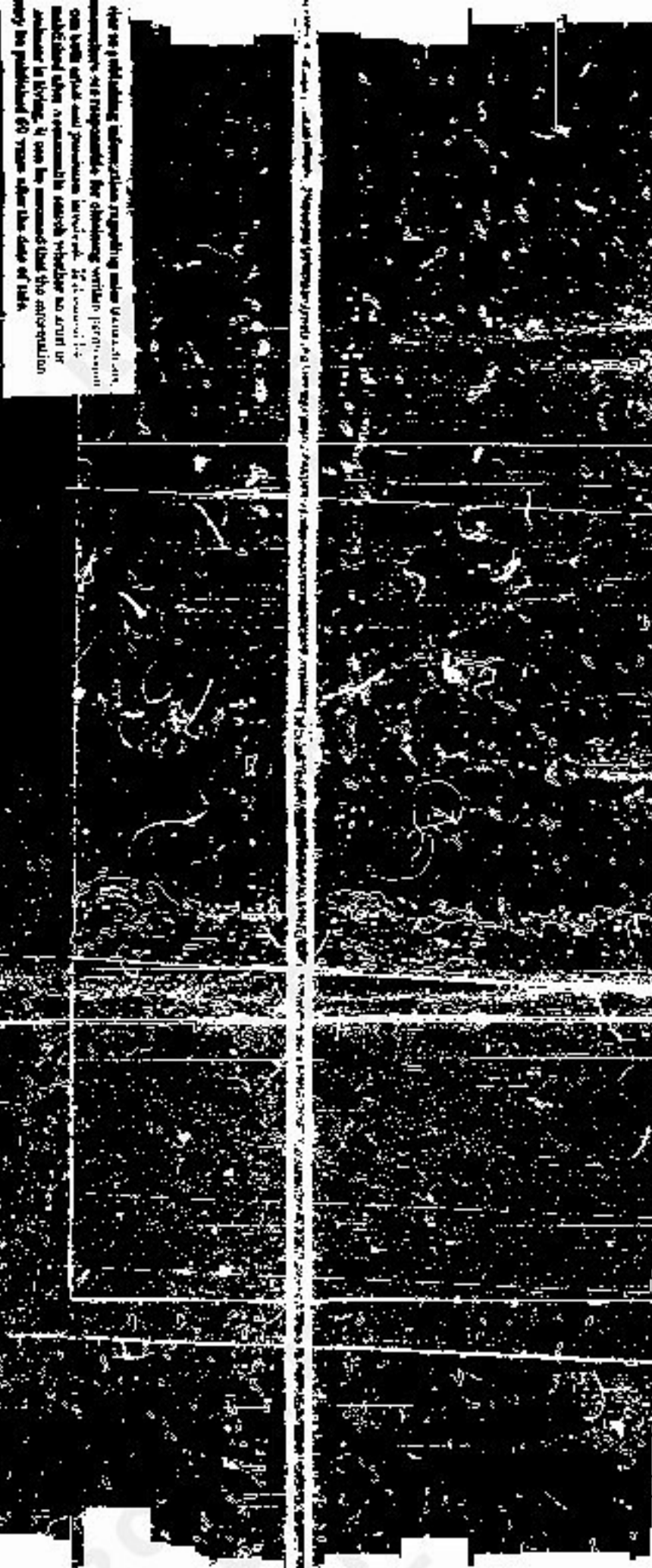
For your information, my operation, of which you had many of the details, turned out to be a complete success. It was a great joy to be rid of the internal noise and to hear human voices and other sounds again normally. However, as the surgeon and the others predicted, it is taking a long, long time for me to recover my energy and to put on some needed weight. I am mending more rapidly than they thought I would, but you know how impatient I am with myself when I don't function at my usual pace. All this was expected and I am trying to be a



address of the purchaser of the work and the disposition of reproduction rights, if any, as well as the sales price and terms of sale, (e) that the books of the gallery shall be open for examination by an artist or his representative at any time and that the gallery shall render an accounting to the artist at any time upon not less than ten days written notice, and (f) that the foregoing requirements may not be waived or modified by contract unless the gallery puts up a bond. The galleries believe again that these Bills are not only undesirable and discriminatory, so far as the galleries are concerned, but are equally harmful to and undesirable for the artists and for the entire concept of New York City as the greatest art center in the world today. The reasons are as follow:

1. The proposed legislation is discriminatory to the gallery-artist relationship as against other comparable and similar relationships. Contracts between publishers and authors, for instance, do not require the segregation of authors' royalties and permit the author to arrange with his publisher for periodic payments of royalties at such time and in such amounts as is mutually agreed upon. The same is true for contracts between music publishers and composers, between performing artists and their managers, and between auction houses and their consignors. In each of those cases, freedom of contract between the two parties is, and under the proposed Bills would continue to be, permitted. The proposed legislation is aimed only at the artist-gallery relationship and the implication that only art galleries are crooks and need to be controlled, that no similar stigma attaches to book publishers, music publishers, performing artists' managers or auction houses, is deeply resented by the art galleries, the overwhelming number of which are just as responsible as are the other classes of fiduciaries mentioned. There should be no special ban against an ordinary debtor-creditor relationship in an art gallery.

2. The requirements of the proposed Bills would impose heavy additional accounting and record keeping burdens on the art galleries which, in most cases, are now operated individually by their owners or with only small staffs. Such additional burdens would require additions to each gallery's staff, increase the gallery's operating expenses, and inevitably result in the need for increases in the gallery's commissions with a necessary reduction in the artist's net proceeds. Also, the unavailability of funds from the sales of paintings as working capital for the operation of the gallery's business would result, in the Association's opinion, in the closing overnight of 50% of the galleries in New York with an obvious effect on business in New York City and the status of the City as the world's art center. Galleries which utilize the proceeds of sale of artists' works are not doing anything improper - any more than book publishers, music publishers, performing artist agents or auctioneers are - so long as they periodically account to and make payments to their artists in accordance with arrangements between a gallery and the individual artist. The effect of the proposed Bills would be to penalize all honest galleries because every so







TAMARIND LITHOGRAPHY WORKSHOP, INC. 1112 N. Tamarind Avenue, Los Angeles 38, California

March 11, 1966

Tracy Miller  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y.

Dear Tracy Miller:

Thank you for your order. We shipped to  
you today - parcel post.

Sincerely yours,

Lillian Lesser  
Administrator

LL:l

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 3, 1966

Dr. Robert A. Mandelbaum  
571 Ocean Avenue  
Brooklyn 26, New York

Dear Dr. Mandelbaum:

As you requested, we are supplying below the current valuations for insurance on the paintings specified.

O'Keeffe	GREY AND WHITE, 1925	12x16"	Oil	\$3000.
Rattner	ROCK AND ROLL, 1956	31x38"	Oil	4000.
Davis	MURAL DETAIL STUDY #2, 1954	8x12"	Gouache	1700.
Weber	AT THE EASEL, 1955	17½x23½"	Gouache	3500.

Sincerely yours,

EGH/tm



March 1, 1966

Mr. Louis Sheaffer  
5 Montague Terrace  
Brooklyn Heights, New York

Dear Mr. Sheaffer:

With regard to your letter and telephone call, I am sorry to say that Mrs. Halpert has no material whatever in connection with Demuth in Provincetown, O'Neill, etc. She herself, of course, was not around in those days and therefore, regrettably can be of no help to you.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*The Corcoran Gallery of Art*  
*Washington, D. C. 20006*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

March 8, 1966

Mrs. Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Edith:

It was a great pleasure being with you and attending Abe's opening. Bill and I enjoyed ourselves very much. We are sending you the catalogues which you expressed interest in receiving under separate cover.

The Board is quite anxious to begin fund-raising, renovation of the galleries and, most important, the appointing of an architect. Bill has the Board's enthusiasm at a peak, and with work scheduled to begin on Volume II of the catalogue of the American collection, which will be largely devoted to your collection, he is most anxious to finalize the agreement.

Again I wish to express my willingness to come up to work with you on the files on any weekend of your choosing.

Sincerely yours,

*JH*  
James Harithas  
Curator

JH/edc

For the publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



February 25, 1966

Mr. M. P. Potanskin  
2608 Cottman Avenue  
Philadelphia 49, Penna.

Dear Mr. Potanskin:

Many thanks for your check and for your promise in connection with the balance. What with the expenses involved in the moving and rebuilding of the Gallery plus the fact that I have had a very lengthy and expensive illness, every dollar dropped in my lap is most welcome.

I certainly hope that you and Vivian will join us at the reception for Rattner next Monday or that you will visit us shortly thereafter if your plans do not include a trip to New York on that day. Meanwhile, my very best regards.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

February 24, 1966

Mr. Patrick J. Kelleher, Director  
The Art Museum  
Princeton University  
Princeton, New Jersey 08540

Dear Joe:

Much to my chagrin, I have just discovered that the written appraisal has not as yet been sent to you. It is now enclosed and I hope you will forgive me under the current circumstances. I will do better next time. Meanwhile, do come in to say hello when you are next in New York.

My very best regards.

Sincerely yours,

EGH/tm

due to publishing information regarding sales transactions.  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.



March 8, 1966

Mr. William E. Steadman, Director  
University Art Gallery  
The University of Arizona  
Tucson, Arizona

Dear Bill:

As a habitual go-between, I am writing to you on behalf of Stuart Lipson, who has made application to your graduate school of Fine Arts.

He is the son of a friend who is a collector and consequently Stuart has been exposed to fine works of art and is deeply interested in the field. Having met you (I) and the Dean or President of the University at the party you kindly arranged for me and having visited the museum I expressed my enthusiasm for the educational facilities, the environment, etc. and of course the works of art which you have in your collection, which are valuable for study, particularly in this case where the young man plans to make the Fine Arts his career.

And so, I am writing to you in the hope that you will facilitate his contacts and will help Stuart, who I am sure will prove to be an asset. Won't you do what you can in this case?

I hope the Kuhn exhibition has proved a great success. If you have any spare clippings, I should love to see them and if by chance the painting I loaned has been reproduced, I would like to have the clip for my records and trust that you can bring this material in person as it would be so nice to see you. My very best regards.

As ever,

EGH/tm

P.S. I am asking Stuart Lipson to drop you a note directly, so that you may have the necessary information.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

9:30	
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61	WEDNESDAY, MARCH 2, 1966
	304

112 Allston St.  
 Allston, Mass.  
 3.4.66.

To MRS Edith Halpert,  
 Downtown Gallery.

Dear Madam,  
 I hope you will excuse me writing to you, but I have been told that you know a great deal about American primitive paintings. I have ~~the~~ oil paintings signed M.A.W. One has "The Village Green" written on it. I have an idea that I read at sometime that Grandma + Moses painted a picture called "The Village Green". I am sending you the snapshot of "The Village Green". It is a picture of about 36" x 24". If you care to answer my letter I will be grateful, and enclosed find stamped addressed envelope.

I am, yours sincerely.  
 Anne Denbury. (Mrs.)





TAMARIND LITHOGRAPHY WORKSHOP, INC. 1119 N. Tamarind Avenue, Los Angeles 38, California

March 7, 1966

Tracy Miller  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Tracy Miller:

What we would recommend for your problem is a plastic flange. We enclose several strips several strips for you to sample as well as our suggestions on usage. A sheet of acetate seems to hold it very well.

These strips come in 20" lengths -- two sides to a strip, which would give you 40" of stripping. Cost is 30¢ a length -- or \$75.00 for a box of 250 strips. If you are interested, you may order them from us.

We would be interested in your reaction and your experience with this flange.

Cordially yours,

*Lillian Lesser*  
Lillian Lesser  
Administrator

LL:l  
encs

(1111)

63 EAST 57 STREET, NEW YORK 22

~~PLS-9622~~

PLS-9622

March 10th, 1966

Mrs Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

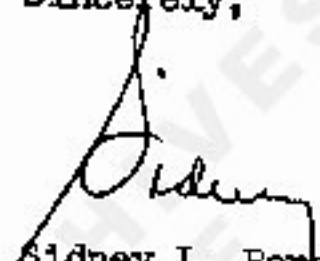
Dear Edith:

You may remember I spoke to you about the exhibition we are having called "Protest Painting U.S.A 1930-1945". It opens on April 4th and will run through the 23rd.

I would be grateful if you could loan me a painting or paintings by the following artists that would fit in with the theme of the exhibition: Kuniyoshi, Max Weber and Ben Shahn.

Thank you for your cooperation and I will call you the early part of next week for an appointment.

Sincerely,

  
Sidney L. Bergen  
Director.

SB:ft



FINE ARTS CONSERVATION LABORATORIES, INC.  
~~XXXXXXXXXXXXXXXXXXXX~~

d.b.a. GEORGE DOUGLASS, INC.  
103 Park Avenue, New York, New York

~~XXXXXXXX~~  
Murray Hill 3-0560



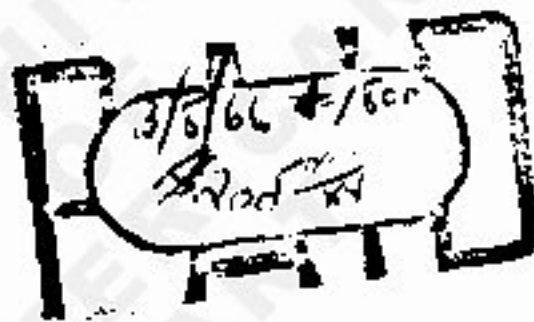
rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Downtown Gallery  
465 Park Avenue  
New York, New York



Bill rendered - "Yours Truly"	\$ 85.00	—
"U.S.A."	<u>120.00</u>	—
	\$205.00	

*Received*  
*[Signature]*



THE CHASE MANHATTAN BANK

1 Chase Manhattan Plaza, New York 15, New York

cable address: CHAMANKBANK

March 3, 1966

IN REPLYING PLEASE REFER TO

3-6

AL

The Downtown Gallery  
465 Park Ave  
New York New York

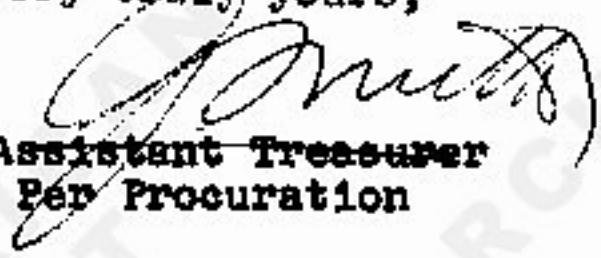
Re <sup>U</sup> O'r collection 57092 Your 1  
For \$3000.00 On Nihonbashi Gallery

Gentlemen:

We enclose photocopy of a letter  
dated 2/24 from our cor-  
respondents relative to the subject  
collection.

Please favor us with your instructions.

Very truly yours,

  
Assistant Treasurer  
Per Procuration

nk



parade on Mardi Gras Day, 1948, inserted the quartet into action.

As is noted in the NOJC sketch: They were starved for the traditional music of New Orleans, for the big band "Swing Era" had pushed the Dixieland jazz bands all but completely off the face of the map. Especially in New Orleans was this absence felt, for in the very city of its birth, it had gone entirely underground. It was possible, if you were "in the know", to learn when and where a marching funeral procession was to take place. But these occasions were few and far between. Small, humble cafes and restaurants, such as Luthjens, Mama Lou's, Happy Landing, and Spec's Moulin Rouge (Marrero, La.), occasionally had traditional groups playing once or twice a week, or on week-ends. But even these were not "regular."

There had been feeble attempts at having pseudo-jazz bands along Bourbon or Royal Streets, but these were much closer to the prevailing fad of augmented groups, playing strictly scored arrangements. The closest that anyone came to real jazz was Hyp Garcia's place. It had not grown to the pretentious "Famous Door" of today, but was a narrow, shotgun room, one building removed from the corner. His entertainers were four or five Negro musicians—youngsters at that—playing all string instruments. They were a surprise throwback to the old, old days, and their musicianship was superb. For a short while previously, the Moulin Rouge (on Bourbon Street, and not to be confused with the one in Marrero) employed Sharkey and an excellent six piece band. But even this fine outfit didn't last too long.

From here the New Orleans Jazz Club went on to sponsor radio programs and on May 23, 1948, rented the Russian Room on Royal Street for its first public concert, which was surprisingly well patronized. Encouraged by this successful presentation (which netted \$1.75 profit), the organization began a series of events which have brought renewed interest in their purpose of formation.

#### Unselfish Service

We are quite indebted to all NOJC officers and members, present and past, for the service they have rendered through the years. Presiding officials at present are: Helen Arlt, president; Louis J. Kohlmeyer, first vice-president; Steven J. Loyacano, second vice-president; William A. Zeltner, third vice-president; Mrs. Elizabeth Zeltner, corresponding secretary; Mrs. Martha Kohlmeyer, recording secretary; John L. Favalura, treasurer. Board members are Dr. Jack R. Anderson, Leonard

(Continued on Page 14)



Above, register book in museum stands in front of display of posters from many lands, indicating the universal appeal of jazz. Below, visitors avail themselves of "museophones" on which they can dial tapes of original recordings of famous jazz bands. (Photo courtesy N. O. Tourist Commission.)



#### Jazz Museum

Ferguson, Philip Robert McIntyre, Jr., Seuchon and H. C.

While the organization sought a center where they might assemble instruments, sheet music, and the jazz "greats" during 1958 an unplace.

The D. H. Holt department store, from the Vieux Carré demolished three old the store on the business district.

The store was a warehouse area and during 1820, stood mission to build, etc., in the French receive the approval Commission, became charged with the toric preservation of City.

The Commission store officials permit the buildings, provided removed and or other location in the And also that they "educational purposes."

And here is where entered into the new by a home for the came a reality. Were reconstructed in Dumaine Street, a complex was made the museum at 10

Dream C

New Orleans has tions Fund, a private offices in Gallier (H CAF conducts a fund each year which support, making cultural organizations, phony, opera, land traditional television, etc rescue, and in 196 Museum in its bus funds to cover the the Museum.

On November merely 1500 happy Dumaine Street. Brass Band played "Go Marching In," clapped their hand and sang along with

Mayor Victor H. to cut the ribbon as was officially open

Henry Clay Wa museum specialist experience, was now playing an important

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mrs. Halpert

2

May 14, 1966

One more favor: I am listing below eight Pippins which I am extremely anxious to track down. If by any chance you know the owners (and addresses) I would be most grateful:

Rodman No.

Shell Holes and Observation Balloon, 1931, 25 x 34	3
The Artist's Wife, 1936, 25 x 11	15
Coming in, 1939, 24 x 36	22
The Squirrel Hunter, 1940, 16 x 24	24
7 / The Trial of John Brown, 1942, 16 x 20	51
Old Black Joe, 1943	63
7 / Temptation of Saint Anthony, 1946, 36 x 48	97
The Park Bench, 1946, 14 x 18	99

I have already researched most of the remaining paintings, and only these have eluded me.

I am interested in Horace Pippin's autobiography. Is it the same as "My Life" which appeared in Selden Rodman's book? Mr. Rodman very generously gave me permission to use this, which is rather strange if you are the owner of it. It was my intention to include it in the Pippin section of the catalogue.

I will look forward to hearing from you again.

With my warmest greetings,

Cordially yours,



Associate Director

LAA D  
Encls.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



IRVING GALLERIES



ASTOR HOTEL  
882 EAST JUNEAU AVENUE

MILWAUKEE 2, WISCONSIN

DEALERS IN FINE ART

BRANDWAY 6-5730

3/11/66

The Downtown Gallery  
465 Park Ave.  
New York, New York 10022

Att: Mr. Tracy Miller

Dear Mr. Miller:

Per your request, we are sending extra copies of the catalogue and newspaper review on the show. Glad you like it. I will be in New York city the 28th of March and will stop in to see you at that time.

My best regards to you and Edith.

Very truly yours,

Irving Galleries, Inc.

  
Irving Luntz, Pres.

IL/fjs

March 4, 1966

Mr. Irving Luntz  
Irving Galleries, Astor Hotel  
932 East Juneau  
Milwaukee 2, Wisconsin

Dear Irving:

Thank you very much for the receipts, the clipping and the brochures. The latter are very handsome indeed.

Would it be possible for us to have some more of the brochures? We would like to send them to the artists represented. Also, if it is possible, we would like an extra copy of the review with the Weber reproduction.

Many thanks for any help you can give us - and great good luck with the show.

Sincerely yours,

Tracy Miller

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 3, 1966

Mr. M. B. Stealey, Insurance Manager  
Valva Realty and Insurance  
727 14th Street  
Oakland 12, California

Dear Mr. Stealey:

I hope you will forgive the long delay in answering your letter. I have been ill and away from the Gallery for some time.

As you requested, I am now supplying below the current valuations for insurance of the paintings specified.

Weber	WAITING, 1941	18x15 041	\$6500.
Karfiol	NEW YEARS EVE WEBSTER HALL	041	2000.
	1916		

*Osher 4000. 9/25/61*  
*Solden 1750. 4/10/64*  
*Bauer*

I am sorry that we are unable to furnish you the information on the other items, which were not purchased at The Downtown Gallery.

Sincerely yours,

EGH/tm

ERNEST BROWN & PHILLIPS LTD

THE LEICESTER GALLERIES

DIRECTORS:  
OLIVER F. BROWN, O.B.E.  
PATRICK L. PHILLIPS  
NICHOLAS S. BROWN  
E. C. PHILLIPS

4 AUDLEY SQUARE  
LONDON W1

TELEPHONE: MAYFAIR 1159 · TELEGRAMS: AUDAX AUDLEY LONDON · CABLES: AUDAX LONDON W1

NEB/JCO

1st March, 1966

Mrs. Edith Halpert,  
Director,  
The Downtown Gallery,  
465 Park Avenue,  
New York, N.Y. 10022.

Dear Mrs. Halpert,

*pl. note  
to  
attence*

I have received your wire and am putting the dispatch of the pictures in hand immediately. I would like to have had the opportunity of trying to sell some of them for you during the coming season, and must ask you to allow us to hold the gouache by Ben Shahn, "Carnival Scene", which we have lent to the Ben Uri Gallery in London for the large exhibition they are holding to celebrate their fifty years in existence. I will have this sent out to you later.

By now you will have got my letter asking for information about the Ben Shahn prints, and I would be very pleased to hear from you. I would also like to know when we could have another Ben Shahn show, but I know how busy he is on various projects.

Yours very sincerely,

*N. S. Brown*

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 3, 1966

Mr. Stephen A. Stone  
180 Elgin Street  
Newton Centre 59, Mass.

Dear Mr. Stone:

As you requested, I am supplying below the current insurance valuations on the paintings specified.

Sheeler	CALIFORNIA MISSION	Tempera	5 3/4x5 3/4"	\$1200.
	HEX SIGNS, 1958	"	7 1/2x10"	1800.
Kuniyoshi	SPOTTED COW, 1919	W.C.	7 1/2x11"	1800.
Marin	STONINGTON-DEER ISLE	"	13x16 1/2"	3000.

I regret that we are not familiar with the current values of works by Siporin.

Sincerely yours,

EOH/tm

February 24, 1966

Mr. Richard Cronin  
Ala Moana Building  
Honolulu, Hawaii

Dear Mr. Cronin:

I am sorry to be so late in my reply, but I have been ill and away a good part of the past month or so.

You will now find enclosed several photographs of drawings or small paintings by the three artists whose names you mentioned. Unfortunately, we have been unable to locate slides and our photographer has been too preoccupied to make them for us, especially at short notice. I am making notes on the black and white prints so that you can get some idea of the color meanwhile. Fortunately, there is still time to take care of the shipping (if you prefer, on approval) before Mrs. Cronin's birthday, if you will wire or send a reply by air mail regarding the photographs which interest you.

You will find all the pertinent data listed below and, as I mentioned, we could send them for your consideration if you assume the packing, shipping and insurance costs.

I look forward to hearing from you.

Sincerely yours,

EGH/ta

*Photos sent.  
See consignment book*



February 24, 1966

Mr. Richard J. Boyle  
Assistant Curator of Paintings  
Cincinnati Art Museum  
Cincinnati, Ohio 45202

Dear Mr. Boyle:

Many thanks for the catalog, but very special thanks for bringing back my youth via Elizabeth Scott Duvencock. Also, she looks much more fetching to me at this moment and, as a matter of fact, I may become quite fond of her in time.

It was a great pleasure to see you and I am grateful for your thoughtfulness and sense of humor, which prompted mailing the photograph to me. Do let me know when you plan to be in town again so that we can have a fitting celebration.

Best regards.

Sincerely yours,

BNH/ta

F.lli FABBRI EDITORI

MILANO

...

We may give you assurance that  
your paintings do not run any risk as our  
operator is particularly specialized takes.

Relying on your kind comprehension,  
and thanking you in advance for your kind  
attention, we remain, with our best regards.

Yours faithfully  
Fratelli Fabbri Editori  
(dr. Rida Fonda)

*Colale Fonda*

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
substantiated after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



Apr 15 - m. m. m.

Milano, March 6, 1966

**Ciranna**  
 stampe - disegni - libri

Via Gastone Pisoni, 2 - Tel. 653.393 - MILANO (112)

Mrs. Edith Gregor Halpert  
 Downtown Gallery  
 New York

Dear Madam,

Back to Milan I would like to thank you very much for your kind reception on the occasion of my visit to your nice Gallery in New York and to congratulate on the agreement we reached on Ben Shan's exhibition.

I am glad with the drawings and the serigraphies I chose; however, if it is possible, I wish to have also three or four watercolors and the drawing "Confrontation" (1) (1964) in order to increase the exhibition's interest.

I hope to get the works as soon as possible.

I beg to confirm you my engagement to buy at least 25 per cent of total value of the works. I also confirm that within the end of June you will receive the unsold works and the settlement of the sold ones.

I asked Mr. Devernay to let you know my wish to receive for the Artist an original lithograph which could be made on transfer paper and which I would like to have printed in Milan for the poster, and possibly in 50 ante litteram copies, numbered and signed by Ben Shan.

Moreover, as I have been informed that Ben Shan will come to Italy on the next spring, I ask to inform him that his presence on the exhibition's vernissage will be a great pleasure for me and an important element of success, specially for the press.

I remain

Yours faithfully

Alfonso Ciranna

(1) Reproduced at p. 46 of "A decade of American Drawings 1955-1965", edited by Whitney Museum of American Art.



March 12, 1966

Dr. Philip Falk  
5548 West 65th Street  
Chicago 38, Illinois

Dear Dr. Falk:

Enclosed you will find a catalog of the Rediscovery Exhibition held at this Gallery last April, together with the prices of the sculptures which are available. In the case of bronzes, we have made two additional casts of those that were sold and I am pricing only those that are for sale. I regret, of course, that we do not have an illustrated catalog, but if you can give me some idea of your specific interest, I will try to send you several photographs within the range of prices you have in mind.

Of course, it would be ideal if you had plans for a New York visit, as you could see the actual originals, which are most impressive. I hope that this can be arranged in the near future.

Sincerely yours,

1 2000  
2 3000  
3 1200  
4-6 No  
7 sold  
8 1200  
9 Muesel  
10 600  
11 900  
12 —  
13 900  
14 950  
15 MYSB  
16 sold  
17 800.  
19 sold  
21 600  
22 sold EGR/tm  
23 A  
24 NFS 25.  
25 —  
26 2000  
28 2000  
30 Whitney  
32 S  
33 S  
34 750  
35 NFS  
37 sold  
38 NFS  
39/  
41 NFS  
42 700  
43 700  
44 S

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March 12, 1966

Mr. Harold H. Kahn  
Zeller and Taub  
150 Fifth Avenue  
New York, New York 10011

Dear Mr. Kahn:

Enclosed please find the record you requested, including a complete report of sales made for Abraham Rattner during 1965, for which we had not been paid during that calendar year.

Several of these were paid for during February and March of this year, as your records must indicate. In each of the other cases, with two exceptions, we have received small sums on account and, if you wish, can forward 2/3 of these amounts during April. Please let us know.

Meanwhile, I would like to suggest that you request your client to retain the purchase invoices which accompany the payments made, so that it is not necessary for us in the future to spend the time involved in referring to the various record books in order to prepare reports for you directly. In all cases, the artists retain the paid invoices from which tax information is obtained. We have no further work involved. We will be most grateful to you if you can encourage Mr. Rattner to follow the customary procedure in the future.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LECTURE

GEORGE PEABODY COLLEGE for TEACHERS

NASHVILLE, TENNESSEE 37203

March 1, 1966

Telephone 291-1500 Area 615

Miss Edith Gregor Halpert  
Director, The Down Town Gallery  
465 Park Avenue  
New York, New York 10022

Dear Miss Halpert:

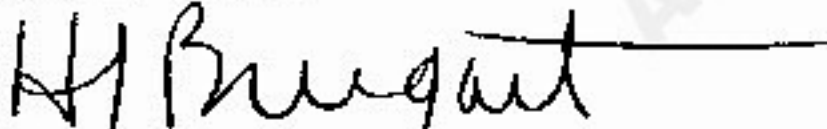
The Peabody Arts Department and the Museum is taking upon itself the task of organizing an annual print competition. Its name is to be "The Print in America". It will be national in scope and hopefully will draw upon the outstanding print makers in our country. The show is to run from July 3 into the month of August. Judging would take place sometime in mid June. This letter is a request to you in hopes that you would find it possible to act as the one-man (woman) jury for this the first Annual Peabody Print show.

This print competition is in a sense coming from the blood, sweat and tears of a dedicated faculty rather than from the affluence of the institution. For this reason, we will not be in a position to make other than a pittance of an offering regarding an honorarium, but on the other hand we do feel the burden of responsibility in seeing to it that a competition is made available on a national basis in keeping with the goals and new directions of the Peabody Arts Department.

We would be delighted to receive your positive response at your earliest convenience at which time we will be happy to forward more specific information regarding dates and time.

With warm regards and best wishes.

Sincerely yours,



Herbert J. Burgart, Director  
Peabody Museum,  
Chairman, Arts Department

HJB:ml

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



February 24, 1966

Dr. David W. Scott, Director  
National Collection of Fine Arts  
Smithsonian Institution  
Washington, D. C. 20560

Dear David:

Recently I saw an advertisement in the magazine which I think is called Museum News listing catalogs available for purchase in various museums and wrote for several of them including the Smithsonian Institution catalog of the American Folk Art collection presented to you by the Van Alstyne.

In looking at the reproductions and the list (I haven't had an opportunity to read this handsome catalog as yet) I realize that it is very similar to my collection in context, covering both periods and categories, etc., with quite a few repetitions in the way of weathervanes, Schimmel eagle, steel pen drawings, mourning pictures, etc., etc. Thus, it occurred to me that it might be a good idea to have someone look through my photographs of the material I have before considering the 1977 (April) show you had in mind, as I think it would appear rather repetitious. If, upon examination, you decide to cancel these plans you won't offend me. In any event, I will leave the decision entirely to you. Meanwhile, I want to congratulate you for having so outstanding a record of American Folk Art.

Best regards.

Sincerely yours,

EGH/tm

P. S. We finally located the original negative of the Kerry-Co-Round I offered to the Smithsonian. This will help considerably in making the repairs and it just occurred to me that your man who is coming here to repair the John Storrs stone sculpture can probably do this also while he is at the Gallery. Also, I still feel that this should be transported by hand by someone who is motoring from New York to Washington. Don't you agree? Please let me know.

March 4, 1966

Mrs. Jerome L. Greene  
139 East 63rd Street  
New York, New York 10021

Dear Gerda:

Mr. Hodge, the Director of the Flint Institute of Arts (a very active museum) was in the other day and got so excited about STILL LIFE by Joseph Stella that I finally gave him your name and address so that he could communicate with you directly.

The museum is organizing a very important exhibition for which they borrowed a number of paintings from us as well as from other galleries, museums and collectors. I hope you will agree to lend this for the exhibition there, scheduled from April 27th to May 30th. Naturally, the packing, shipping and insurance charges will be taken care of by the Institute. Hahn Brothers will take care of the packing.

If you find the forms (which will be sent to you automatically) difficult to fill out, please mail them to us and we will take care of the matter. However, your personal signature must appear in the space provided for it.

I hope to see you and Jerry in the very near future.

Affectionately,

EGH/tm

or to publishing information regarding sales transactions, teachers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be ascribed after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



Morris

March 12, 1966

Mr. Roy Gordon, Vice President  
Sullivan, Stauffer, Colwell and Bayles Inc.  
575 Lexington Avenue  
New York, New York 10022

Dear Mr. Gordon:

As I advised you when you last called, I had arranged to spend an evening with the Morriszes this week. During the course of the evening, I took George Morris aside and we pored over your proposed agreement.

A number of changes have been made since our last three-way meeting and the one important point which was made consistently by the artist and/or me during many sessions which took place prior to this written agreement appears in the latter, very much to our surprise. I am referring to paragraph 6, which permits the American Tobacco Company to make reproductions of the painting and to use and reuse the reproduction in connection with advertising or promotion of any of the company's products without restriction in any way, at any time and in any and all media.

Based on this one paragraph alone, the project cannot be undertaken under any circumstances. I thought we made it very clear that the painting was not intended as a commercial advertisement. Thus, we would recommend that you engage a commercial artist for whom such activities will be proper, ethical and customary.

I regret that we all spent so much time for nought and trust that you will realize why I was so insistent on obtaining from you a written document to avoid any misunderstanding in the future. Your agreement made the company's intentions clear and there is no object in going any further with this proposal consequently.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

21. The Post 1960 silkscreen
22. Farewell 1961 gouache
23. Alphabet of Creation 1963 gouache, water color, gold leaf
24. Study for "Hallelujah, Psalm 150" 1965 conte crayon
25. I Think Continually of Those Who were Truly Great 1965 water color and silk-screen
26. And Mine Eyes are a Fountain of Tears 1965 silkscreen
27. Gandhi 1965 silkscreen

Lent by The Downtown Gallery, New York, except as noted. The assistance of Mrs. Edith Oregor Halpert in preparing this exhibition is gratefully acknowledged.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SAINT OLAF COLLEGE • NORTHFIELD • MINNESOTA

Art Department  
St. Olaf College  
Northfield, Minnesota  
March 2, 1966



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Mrs. Edith Halpert  
Downtown Galleries  
32 East 51st Street  
New York, New York 10022

Dear Mrs. Halpert:

I want to confirm our proposed Ben Shahn exhibit for June 1966.

In my letter of January 18, 1966, which was not answered, I mentioned that we would appreciate an approximation of the expenses involved in crating and shipping the exhibit. The school has an insurance policy that will cover the exhibit here and in transit.

I also mentioned that we were looking for a glossy publicity photo of Mr. Shahn.

Thank you for making this exhibit available to us.

Sincerely,

Arsh Leean  
Assist. Prof. of Art

## EGAN GALLERY

Fuller Building  
41 East 57th Street  
New York 22, N. Y.

PLaza 5-1825

535-3461  
old and having  
plus

March 10, 1966

Mrs. Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York, N. Y.

Dear Mrs. Halpert:

I am preparing biographical material on  
Reuben Nakian for his forthcoming exhibition at the  
Museum of Modern Art.

Reuben's file of reviews, with which I am  
working, has fairly extensive coverage of his shows -  
1930, 1933, 1934, 1935 - at the Downtown Gallery,  
but has little material dealing with group exhibitions  
from that time. I would be grateful for any informa-  
tion you can give me about these, and, in particular,  
about a joint exhibition with Zorach and Diedrich in  
1931. Is there a record of the Nakian works that were  
shown?

Edward Jewell, on April 27, 1930, wrote a  
description of the new "Daylight Gallery" on West  
13th Street, and mentioned Nakian's stone plaque above  
the door. Could you tell me what the plaque looked  
like?

Any assistance you can give me with this  
information will be greatly appreciated.

Sincerely,

*Cynthia Jaffer*

Cynthia Jaffer

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



14 March 1966

Dear Max Miller - I <sup>will</sup> hold <sup>until the</sup> <sup>needs it</sup>  
Enclosed is my check for  
\$200. More to come next month.

As for picking up the Zorach  
Cat: I explained to Mr. Kennedy  
at the time I bought it, that  
it would eventually be a Christmas  
(1966) present, and asked if I  
might leave it with you until  
later this year. He said this was  
perfectly O.K. But, of course, if  
it isn't, I'll call for it whenever  
you like.

Sincerely,

Edith Gross  
44 A Morton St.  
New York 14, N.Y.

**COMMUNICATIONS, INC.**  
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1966 FEB 25 AM 2 17

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URES HL HRHU 032  
HONOLULU 32 24 353P NST VIARCA

LT  
EDITH GREGOR HALPERT DOWNTOWN GALLERY  
465 PARK AVE NEWYORKNY

LIST OF PRINTS FOR EXHIBITION MARCH 8TH NOT RECEIVED PLEASE  
ADVISE IF PRINTS ARE SHIPPED AND METHOD OF TRANSPORTATION  
REGARDS

LEWIS STORY

COLL LT 465 8TH

*Phoned  
3/1/66*



OAKLAND UNIVERSITY

Affiliated with Michigan State University

Rochester, Michigan 48063

March 7, 1966

Dear Mr. Miller,

When I spoke to you by phone in N. Y. the last week in January, you advised me to write and said you would answer. I wonder whether Miss Halpert could tell me anything of the posters, but I am not in high hopes, as I know she is busy.

I have specific questions to ask you, and would be most grateful if you would take the time to answer. I learn that you have two paintings at the Downtown Gallery related to the Posters. One of these is a theater poster showing two masks leaning against a potted tulip plant, and inscribed "3 Plays, Stockbridge Stocks, Opera House, March 25." Do you still have <sup>on</sup> this? Would you send a photo or a description -- preferably a photo. I would be most grateful if you would answer.

Sincerely,

*Abraham A. Davidson*  
Abraham A. Davidson, Ph.D.

Assistant Professor, Art History

*Just 2 photos 3/16*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



For V

Encl. 5-8-66]



# MUSEUM RECREATES COLORFUL ERA

*Dixieland bands beat out  
New Orleans style once again*

By RICHARD R. DIXON

It seems that New Orleans, a colorful, gay and romantic city on the lower Mississippi River has been a rich fountain-head of story and legend since its founding almost 250 years ago.

We sing its praises as an area abounding in Old World charm and culture. Tradition steeped and possessing a dignified, venerable society . . . modern New Orleans has emerged as a rather progressive city, occupying a place of much prominence in the orb of commerce, industry and scientific research.

Now all this sounds rather interesting, but to a group of college students I dined with last summer in Old Heidelberg, Germany, they especially wanted to talk about Dixieland jazz, a form of musical rhythm that had its birth here many years ago.

When I visited West and East Berlins, I found that they, too, wanted to know more about this local product—jazz.

Speaking with friends, who returned recently from Japan, Australia and Argentina you hear the same story. Jazz has universal appeal.

To these people, and to countless millions the world over, the "Crescent City" is recognized as being the birth place of a special brand of music known as jazz, Dixieland or "New Orleans style."

## Local Product

Said to be the only "art form to have originated in the United States," it dates back to the slaves in the early 1800's.

Jazz, as the legend goes, developed from the march music played at parades accompanying Negro funeral processions. Dixieland brass bands, playing solemn, reverent dirges or musical tones have traditionally marched at

funerals in New Orleans, this being the exception rather than the rule. As a youngster, I remember my early impressions of the music. Particularly, if the color guard belonged to the organizations, their march was "out" in full regalia, and the sun shined on a stillness in the air, the muffled drums and the solemnity permeate the air with a seriousness.

## Mood of

But when the music ended, and the next part of the scene, a parade formed for the lodge hall. Now, it assumed another role, changed from solemn and reverent to spirited. As may be seen, many others joined the march at the

Perhaps, one had to witness, or to experience, its true meaning.

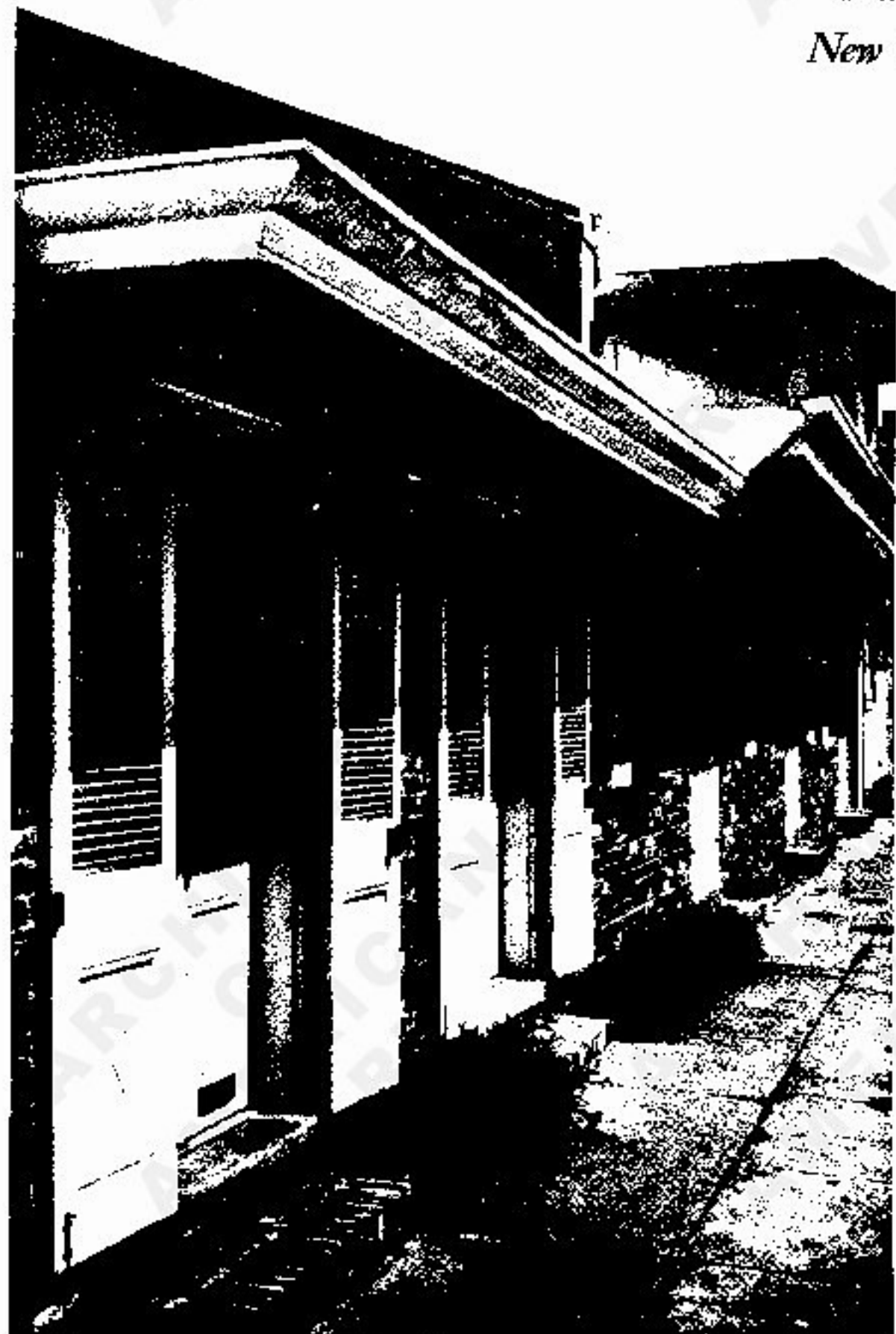
It is well to remember that of talented, and white musicians came early 1900's, left their of jazz during the World War I, the 1920's speak-easy and

While most of the older musicians, of the past, away, there are still mortals of both races, a crop of talents are helping us to glory.

## Jazz On

In developing a jazz, local authorities started here with songs—blues, African chants, ragtime music, songs, work songs, a witness to the passion that in the people sang while working or manual labor. A trait of the poorer

At the meat market years ago they were created by the city), the vegetable dealers breaking out with Italian aria or a vaudeville men working on the car tracks chanted cinders around the baby was put to sleep, usually sang a little ones; when dishes she sang, and



Located at 1017 Dumaine Street, in the heart of the French Quarter, the museum is responsible to preserving memorabilia of one of the few types of music native to America. The jazz greats whose mementos are kept here actually played their original dixieland jazz only a few blocks from where the museum is today.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



February 25, 1966

Mr. Bruce M. Breckenridge  
189 Bowery  
New York, New York

Dear Mr. Breckenridge:

I am enclosing our check for \$112. for the four days you spent at the Gallery. The porter was stunned when I mentioned that you had worked until 10 p.m. on Friday, as there is no way of exiting from the Gallery without the necessary keys and he left promptly at six o'clock as usual. Therefore, there is some mistake in your calculation. Bill insists that there was no overtime during that period or he would have claimed pay for the extra four hours.

I do want to tell you that this was a very unhappy experience and a most unusual one in my life. Having been informed that you were an expert in this field, I left for New England in a cheerful state of mind, but almost suffered a heart attack when I returned and found that none of the bins was numbered; the cards were not indexed; and the filing was absolutely preposterous, both in the way of alphabetical order and in size. It took two men more than a week to reorganize it so that we could locate specific paintings or drawings. Frankly, I am still stunned and so is everyone else who saw the stock room as you had left it.

Sincerely yours,

BGH/tm

POSSIBLE DRAFT FOR LETTER

*Hammer*  
DOWNTOWN GALLERY STATIONERY

March , 1966

Arizona State University  
Registrar's Office  
Tempe, Arizona

Gentlemen:

I am writing you on behalf of Stuart Lipson, who has made application to your graduate school of Fine Arts.

As the official agent and representative for years of the work of such American artists as Max Weber, Kunyoshi, Ben Shahn, , I take the liberty of recommending the favorable consideration of Mr. Lipson's candidacy for admission and assistantship in your fine graduate program.

Sincerely yours,

(Stuart has also applied for admission to : Dean of Fine Arts  
University of Arizona  
~~Phoenix~~, Arizona

*Lipson,*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 2, 1966

Mr. David Lacom  
Hinkhouse Inc.  
121 Varick Street  
New York, New York 10013

Dear Dave:

Please use a commercial printer and have printed as per enclosed sample three identical copies in the three colors as attached. To be numbered consecutively starting with #10801 and to be padded in sets of 50. We would like 300 3-page invoices in all.

Naturally, we need them right away. Can you let me know how soon I can get delivery?

Many thanks for all your help.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Vineyard Haven  
Martha's Vineyard  
Box 771 Mass

Mrs. E. G. Halpert.  
32 East 51 St  
New York 22. N.Y.

Dear Mrs Halpert.

Please forgive me for  
waiting so long to answer your letter.  
I have been in California and found  
your letter on my return to Martha's  
Vineyard. I am coming to New York  
in early March and could take Stuart's  
paintings with me, or have them  
photographed here, and send you  
the snapshots. Please let me  
know.

Sincerely  
Maryann de Gouier



Honolulu Academy of Arts

900 SOUTH BERETANIA STREET, HONOLULU, HAWAII 96814. TELEPHONE 553-503

March 10, 1966

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

Fast on the heels of my last letter, I'm sending this second to ask if you might be able to help us with an exhibition of circus material which is scheduled in our Education Wing from April 28 to May 29.

The exhibition will be similar in nature to one which Jim Foster organized in Santa Barbara a number of years ago and to which you lent the following two paintings:

CARNIVAL by Arthur Dove  
Oil on canvas, 22 x 34 inches


CIRCUS IN DOVER, by Bernard Karfiol  
Oil on canvas, 30 x 40 inches

Both paintings, and particularly the Arthur Dove, would be most welcome additions to our show. It occurred to me, if you still have them and they could be made available, that it would be possible to send them out with the selection of prints for the Downtown Gallery exhibition which opens a week earlier the same month.

I'm sure you know that we will appreciate any assistance you can give us. However, if this second request prevails too much upon your good nature please let me know and we will cast about elsewhere for material for the circus exhibition.

Will look forward to receiving the list of prints and with all good wishes, I am,

Sincerely,

  
Lewis W. Story  
Assistant Director

LWS:ac

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ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

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AND COUNSEL

MURRAY HILL 9-7800

AREA CODE 212

CABLE ADDRESS

"ARTDEALAS, NEW YORK"

March 14, 1966

Mrs. Edith G. Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Edith:

You will remember that on January 20, 1966, we submitted the enclosed painting by Georgia O'Keeffe to you for appraisal but you returned it to us because, at that time, the donee was not definitely stated. We can now tell you that the donor has informed us that the donee is Philadelphia Museum of Art. We now request that you send us your appraisal, as promptly as possible, so that we may appraise the work for income tax purposes.

Enclosed herewith, together with the two Information Forms on the work, is a photograph. Our file seems to lack the other photograph which we previously sent you. Could it be that you kept it? If so, would you kindly return the two photographs to us, inasmuch as we need three for our files. Thank you.

I was very sorry to hear that you had been ill and I hope you have completely recovered.

With best regards, I am,

Sincerely,

Ralph F. Colin  
Administrative Vice President

RFC:j1 A735  
Encl.

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February 28, 1966

THE PASADENA ART MUSEUM

Mr. Howard Rose  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Mr. Rose:

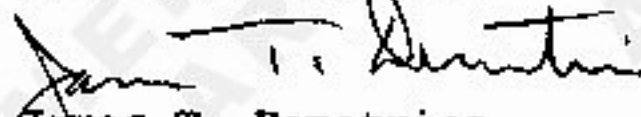
Thank you for your letter of February 24.

We would like to borrow the watercolor Paris Facades III for our Feininger exhibition. I have retained the photograph for it and am returning the other two photos to you.

We hope to have all works in hand by the first of April; consequently the pick-up date for Church will be toward the middle of March. We would prefer that Santini not be involved with the shipping of the watercolor however; could you please send it directly to us via deferred airfreight?

Toward the beginning of February Mrs. Halpert returned our Loan Agreement form for Church and enclosed a yellow sheet (No. 7516) having to do with insurance; there is a notation at the bottom of the sheet about signing and returning a blue receipt form. However, such a form was not sent us; presumably it will be sent along with the pictures.

With kind regards,

  
James T. Demetrios  
Curator



HELEN W. BOIGON, M.D.  
48 EAST 82ND STREET  
NEW YORK 28, N. Y.

than any of the others in the series -- which is called MODERN MAN IN CRISIS. I have another to give, it occurs to me right now, on your birthday, April 25th, and I am supposed to talk, from this perspective, on "Music and Art: A Search for New Forms." I have already apprised the chairman that I have to begin with a statement that I do not agree with the implications of their title and go on with how come I do not. This end of things is fun for me and gravy if it stirs thinking in others at least, just as it was nice that Mel was invited by another analytic group to be a discussant of theirs at the big convention this coming May. We are obliged on several scores to attend this one, which will be held in Atlantic City, and hopefully that will be some respite from this rutted routine.

One of the critics of my presentation was Mrs. Feigman whom you may recall. She and her husband were here to dinner last Thursday -- hadn't seen or heard from them in several years. What occasioned the convening was that a mutual friend is leaving this week to take the directorship of a state hospital in Michigan. He, Sol Feigman, and Mel went through medical school and internship together and he and Mel came down to the States together and we all served our Psychiatric residency together for five years. His first child, whom I dandled on my lap many a time, is now ready for college -- eek! Mrs. Feigman subscribed to this lecture series in a search she has apparently begun to quell her own creeping sense of futility, and I must say I could have cried over her husband. Sol who is bigger than ever in his field just plain radiated withdrawnness and silent desperation throughout the evening. It would have been easier had he given voice to his aching.

Well, enough of this chatter. I repeat, when you are wanting it, help us out of this seasonal doldrum and give us a ring.

Love,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.







After publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Donor's name: Ringling Museum of Art  
Address: Sarasota, Florida  
Date of gift or proposed gift: December 27, 1965

Name of work: Shell

Artist: Marsden Hartley

From whom purchased: Babcock Galleries, New York

When purchased: February 15, 1958

Purchase price: \$400

Medium: (Underline or fill in one)

PAINTING - Oil-Water color-Pastel-Gouache-Other on academy board

DRAWING - Pencil-Crayon-Ink-Other

SCULPTURE - Bronze-Stone-Wood-Other

GRAPHIC - Lithograph (Blk & White, Color)-Etching-Other

Support: (Underline one)-Canvas-Paper-Wood Panel-Other academy board

Dimensions: Height 18 inches; width 15 inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: "

Face (underline two): Upper, lower, right, left, center,

other  
Reverse (Describe): Marsden Hartley '29 inscribed

Quote, describe, and state location of any other inscription:

For Sculpture, Cast No.                     , Edition size                     

Condition:

\*Former Owners: (Dealers and collectors)

Purchased by Babcock Galleries from Hartley Estate  
as certified by Michael St. Clair. Hartley Estate No. 181

\*Exhibitions:

\*References in Publications (Books, Magazine Articles, Exhibition Catalogs, etc.)

\*NOTE: If space is insufficient, please supply information on additional page.

\$ 7000. - 3/4/66



**ALLENTOWN ART MUSEUM**

**am  
am**

Fifth and Court Streets, Allentown, Pa., 433-7100

March 14, 1966

Mrs. Edith Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

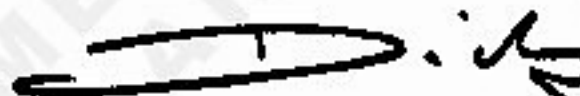
Dear Edith:

When I ask for an invoice to be sent to me, as in the case of the Broderson, the picture is sold. The mechanics of getting his bookkeeper to make out a check are mysteriously lengthy but dependable.

The likelihood of Michener going to some foreign land seems rather remote to me, as he only tentatively expects to travel as far as New York City sometime in June. However, the State Department seems constantly to be urging him to travel.

I will be in New York next month and I shall make it my business to let you know, as I would be delighted to have dinner with you as you kindly suggest.

Sincerely,



Richard Hirsch  
Director

RH:ofp

For to publishing information on regarding sales transactions, records are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 8, 1966

Mr. Denys Peter Myers, Director  
Northern Virginia Fine Arts Association  
201 Prince Street  
Alexandria, Virginia

Dear Mr. Myers:

At last I am in a position to commit myself and will be delighted to be with you and your audience on Monday, May 16th. Would you let me know in advance at what time the talk is scheduled and how long I am expected to speak.

I will get in touch with you some days ahead to let you know exactly when I will arrive in Washington and we may then make all the necessary arrangements.

I look forward to my visit in Alexandria.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.



March 12, 1966

Mr. Louis Sheaffer  
5 Montague Terrace  
Brooklyn Heights, N. Y.

Dear Mr. Sheaffer:

Much as I would like to be of help to you, frankly I cannot take so much time out to provide the information requested by numerous scholars, who are writing books, articles, theses, etc. on the older or deceased artists who are or were associated with this Gallery.

We would have to have an additional two or three employees to provide the required information as every item has to be checked in old records, etc. At the moment, I can tell you that the Demuth painting which shows him and Marcel Duchamp in the foreground is called THE PURPLE PUP and is the property of the Boston Museum of Fine Arts, who can give you any other information you require. I can also tell you that Charles Daniel died in the late 1920's or thereabouts, that Antoinette Kraushaar has a gallery which she operates in New York at 1055 Madison Avenue; but I never heard of Mrs. Lazlo Steinman and I am quite sure that Ettie Stettheimer is dead.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
By appointment only

463 PARK AVENUE  
NEW YORK, N. Y. 10022  
Telephone: PLaza 3-3707

February 25, 1966

Miss Felice Wender  
Gallery 12, Dayton's  
700 Nicollet Avenue  
Minneapolis, Minnesota 55402

Dear Miss Wender:

I have received the enclosed and have no idea what it is all about. When I got your letter, I sent the additional print as you requested and sent it via Railway Express as we always do. You never mentioned Dayco, which I have frankly never heard of.

Can you straighten this out with your accounting department?

Many thanks for your attention.

Sincerely yours,

*Tracy Miller*  
Tracy Miller

It's our error - I've corrected - (I hope)  
If any further trouble - advise -  
That's a "form" for regular depts  
We never use anything but air or  
RR Xpress - Sorry - & Thanks  
Felice Wender

DAVIS • DOYE • KUNIYOSHI • MORRIS • OSBORN • RATTNER • SHANN • SHEELER • SPENCER • STORRS • WEBER • ZORACH • HARNETT  
BRODERSON • DEMUTH • DOI • DOLE • HARTLEY • MARIN • O'KEEFE • OTTESEN • PRICE • STASACK • STELLA • TSENG YU-HO

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February 25, 1966

Mrs. Michael Gross  
444 Morton Street  
New York, New York 10014

Dear Mrs. Gross:

Thank you for your letter addressed to Mr. Kennedy, who is no longer with the Gallery, and also for your check. We were also temporarily without a bookkeeper for a time, hence no statement, but I am sure you will be receiving them automatically now the first of the month.

We are still holding for you the Zorach bronze CAT, of course. Would you be good enough to let us know when you plan to pick this up?

I am delighted that the Shahn BOY was such a hit and know, too, that the CAT will be the same. Incidentally, the form numbered 10750 is your original invoice.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WILLIAM T. BERKELEY, M. D.  
C. HAL CHAPLIN, M. D.  
DOCTORS BUILDING, SUITE 823  
CHARLOTTE, N. C.  
PHONE FR 5-5926  
March 2, 1966

Downtown Galleries  
465 Park Avenue  
New York, New York

Dear Mrs. Halper:

I received your wire concerning insurance  
coverage for the paintings which you have  
shipped us. Insurance coverage was in effect  
when they left your building and will  
cover the paintings until they are returned  
to you or sold.

Thank you again for your help in this  
matter.

Sincerely,

*C. Hal Chaplin, M.D.*

C. Hal Chaplin, M. D.

CHC/jss





TAMARIND LITHOGRAPHY WORKSHOP, INC. 1112 N. Tamarind Avenue, Los Angeles 38, California

Due to publishing information regarding sales transactions, representatives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Friend of Tamarind:

Did you ever drop your door key when the lights had just blown a fuse and you had no match? Frustrating, isn't it? You know it's there somewhere, but all you can find is the fuzz on the carpet.

That's how we feel just now; we know you are there but you haven't answered our letter of August 10. In that letter we asked you to subscribe to our Fact Sheets devoted to the contemporary original print.

What started as information mailed to a handful of experts has grown into a mammoth mailing to people who one way or another got on our list. We just can't afford to serve everyone; anyway our Fact Sheets are not intended for everyone - only for those who want to be continually informed about the latest developments in our exotic specialty.

We'd love to think everyone on our list is an aficionado, but it just can't be. Some of you may be disinterested or even hostile, so please, love us or leave us but don't keep us in the dark.

We'll look for your early reply.

*June Wayne*  
June Wayne, Director

-----  
YES....Please continue to send the TAMARIND FACT SHEETS. My check for \$8.00 is enclosed.

Name (Please Print) \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

Name of Institution \_\_\_\_\_

My interest in prints is:

I'm an artist <input type="checkbox"/>	Gallery dealer <input type="checkbox"/>	Print dealer <input type="checkbox"/>
A collector <input type="checkbox"/>	Museum staff <input type="checkbox"/>	Librarian <input type="checkbox"/>
A layman <input type="checkbox"/>	Journalist <input type="checkbox"/>	<input type="checkbox"/>
An educator <input type="checkbox"/>	Student <input type="checkbox"/>	<input type="checkbox"/>



"Targets: Phony discounts and fake list prices of retailers . . . on things such as appliances, drugs, foods, furniture, jewelry, etc. Gov't investigators have been quietly probing around into pricing hokum for a long time and dislike what they found. So a crackdown is coming."

Accordingly, if any legislation is offered providing that the contents of an invoice or other document is to be "deemed to be an express representation and warranty of the genuineness or authenticity" of the goods sold, as described, the Bills should be of general application. The Art Dealers Association contends that there is no more fraud in the field of art, and probably less, than in other fields in which the public generally makes purchases and the Association, and its members, resent the stigma suggested by such specialized legislation.

3. The Bills as drawn include representation and warranty with respect, among other things, to the "source or origin" of the work sold. The quoted words are either too indefinite to be meaningful or, if they have a certain meaning, are objectionable. A reputable art dealer does already, as stated in paragraph 1 above, represent and warrant a work to be what he says it is. He frequently, in addition, supplies to a buyer a "provenance" of the work - a history of the work's prior owners, exhibition record, and appearance in the literature. A dealer should not be required to represent and warrant the accuracy of such information which he himself, generally, has acquired only on the basis of "information and belief." It is the work of art which is sold and not its provenance. The supplying of a provenance, if that is what is meant by "source or origin" is a gratuitous act by a dealer and he should not be responsible for its completeness or accuracy which can not lie within his own knowledge.

Senate Bill Intro. 3029, Print 3138 and Assembly Bill Intro. 4749, Print 4911. The Bills constitute another proposed amendment to the General Business Law to provide in substance that whenever a work of art is sold by or on behalf of an artist or his heirs, the right of reproduction thereof is reserved by the seller unless specifically granted by an instrument in writing. Superficially, the provisions of these Bills appear to be for the benefit of the artist and his heirs. Our Association contends that the Bills are neither in the long range interest of artists nor are they in the public interest.

1. There already exist sufficient difficulties in consummating sales of works of art without creating additional difficulties by legislation. Many potential purchasers of works of art would hesitate to acquire a work unless they know that they will control the reproduction rights. This is particularly true of museums which desire to have the right to reproduce in their catalogues the works which they purchased and even reproduce them as postal cards and as reproductions for framing for sale at the museum counters. The result would therefore be that in many cases a potential purchaser would insist on procuring, as a part of his purchase, a transfer from the artist of the reproduction rights. The artist may not be

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 8, 1966

Mr. Winthrop Rockefeller  
Winrock Farms  
Morrilton, Arkansas

Dear Mr. Rockefeller:

In reorganizing my library recently, I had the pleasure of once again seeing your report on Colonial Williamsburg dated 1964 and enjoyed rereading the material contained in the booklet. It also recalled the many happy days and years during which I had the opportunity of working with your mother in creating the nucleus of the Folk Art collection. I am sure that it would have given her tremendous pleasure to know that her contribution to American culture was recognized not only in her own time but still continues and has stimulated other institutions and individuals to follow her pattern to some extent.

It also occurred to me that it might be most appropriate for the Arkansas Arts Center to include in its collection a cross-section of American Folk Art, so that members of that community and surrounding areas would have the opportunity to study their forebears and the art that is now generally recognized as the roots from which a good deal of modern art developed. When I moved into our new quarters, I found that I had inadequate space for storing a large portion of the Folk Art I have in my possession. I am enclosing two catalogs of exhibitions organized in recent years, both of which created the most tremendous interest. As I refuse to sell to private collectors and concentrate entirely on institutions, I am writing to suggest that it might be of interest to you to see some of the material when you and Mrs. Rockefeller are next in New York. Although the prices are considerably higher than the original figures when your mother was making the acquisitions, ours are still in the very low brackets, as there has been very little on the market in recent years and my collection comprises largely material I acquired a long time ago and priced accordingly for museums. In any event, this is a suggestion on my part and may or may not interest you, but I did want to give you the first opportunity to take advantage of the current situation.

May I hear from you? My very best regards to Mrs. Rockefeller and you.

Sincerely yours,

BOH/tm

*Copy*

March 8, 1966

Miss Susan Bernstein, Curator  
The Montclair Art Museum  
South Mountain & Bloomfield Avenues  
Montclair, New Jersey

Dear Miss Bernstein,

The current value of Ben Shahn's silkscreen print, "The Blind Botanist", is \$150.00.

Sincerely yours,

*Howard Rose*

Howard Rose



February 24, 1966

Mr. George Mendoza  
Holt, Rinehart and Winston Inc.  
303 Madison Avenue  
New York, New York 10017

Dear Mr. Mendoza:

As I advised you, I could not take it upon myself to make any commitment in connection with the illustrations you had in mind for the forthcoming publication of the poetry anthologies. Ben Shahn was here today and I showed him all the material, but again he is in the same position as he was in 1960. He is working on a stained-glass window, which has preoccupied him for some time and decided that he could not undertake any other commission at present, as he has been unable to produce any easel pictures for a considerable period, involved as he was prior to the window in a tapestry and some murals.

I am sorry to write to you in the negative, but I am sure that you will understand.

Sincerely yours,

EGH/ta

not to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



ART, held in late 1941. In our records we also have catalogs of exhibitions held elsewhere and if any of this is of interest to you it might be a good idea to have someone from Carnegie go over this material, which includes many clippings, etc. Finally, I have in my archives the original manuscript of his autobiography, which is most fascinating. This too will be accessible to someone from your staff. Incidentally, the one painting I own is now at the Pennsylvania Academy (Peale House) but will be returned shortly. It is entitled LOVE LETTER (or SUMMER FLOWERS).

I hope that you will decide to pay us a visit to go over the material.  
Best regards.

Sincerely yours,

EGH/tm

In connection with the other three studies, the first two of which were owned by the Museum of Modern Art and the third by the New York Public Library, several years ago I don't know what happened to it.

I find that we have a record of many, many paintings by Robert Rauschenberg, including the names of clients to whom he sold his work during his time as an exhibition artist at the Downtown Gallery in February - March, 1964. I believe and subsequently as well as during our exhibition at the Museum of Modern Art.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



LOUIS SHEAFFER  
5 MONTAGUE TERRACE  
BROOKLYN HEIGHTS, N.Y.  
MAIN 4-1179

3 March 1966

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Mrs. Halpert:

Thank you for replying. Since I had expected to see you, I didn't mention the sort of information I hoped you could give me - I hadn't expected you to have known Demuth in the World War I period.

What I am trying to do is locate people with whom he did correspond around this time, or rather I should say their heirs; since I expect most of them are dead. Could you tell me anything about the whereabouts of the following, or their survivors: Charles Daniel, Elaine Freeman, Antoinette Kraushaar, Mrs. B. Lazlo Steinman, Ettie Stettheimer, and Richard Weyand.

Finally, could you tell me how I could get a photograph of Demuth's watercolor of "The Hell Hole," a bar in Greenwich Village, which shows him and Marcel Duchamp in the foreground?

While doing research recently at Yale I got in touch with Kermit Champa, since he is working on a monograph of Demuth, and he referred me to you as the best source of information. Which explains how I happened to write you.

Trusting to hear from you again if you have any information for me.

Sincerely yours,

Louis Sheaffer

\* enclosed

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

from her address

Purple Pap

and Boston m.

Will him to make

March 5, 1966

Mr. Elmer Halseth  
506 Second Street  
Rock Springs, Wyoming

Dear Mr. Halseth:

I am enclosing some biographical notes on Georgia  
O'Keeffe which, although they are incomplete, will  
give you an idea of what institutions and publica-  
tions to contact with regard to catalogs and/or  
literature in relation to her work.

As to "The Art Game" by Robert Wraight, I am sorry  
but we have never heard of it and have no idea where  
copies might be obtained. Actually, any local book-  
seller should be able to trace it for you.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert



LAW OFFICES OF  
RUBIN, BAUM & LEVIN

MAX J. RUBIN  
FREDERICK BAUM  
ABRAHAM G. LEVIN  
JACK G. FRIEDMAN  
IRVING CONSTANT  
BERNARD STEBEL  
JOSEPH TAUBMAN  
RONALD GREENBERG  
FREDRIC M. SANDERS

598 MADISON AVENUE  
NEW YORK, N. Y. 10022  
PLAZA 9-2700

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February 24, 1966

Mrs. Edith Halpert  
Downtown Gallery, Inc.,  
Ritz Tower Hotel  
Park Avenue & 57th Street  
New York, N. Y.

Dear Edith:

We sent Mr. Howard Connor of the hotel a letter as to the expenditures which were furnished to us by Hoffberg and Oberfest, copy of which is enclosed. In response to this, Mr. Connor just telephoned us to state that the hotel was ready to make the payment as soon as copies of bills or other evidence of payment of expenditures totalling \$15,000 are furnished to him. If you let us have these records, we will transmit them to him, or if you prefer, you can transmit them directly.

With best regards.

Sincerely,



Frederick Baum

FB:mp  
Enc.



March 8, 1966

Mrs. Milton Lowenthal  
1150 Park Avenue  
New York, New York 10028

Dear Edith:

When I received your card regarding the O'Keeffe painting, I discovered that we do not have a photograph in our book either, but on the sheet in the book there is an indication that we had requested one from O'Keeffe, who had it made in New Mexico before the painting was sold. Evidently we sent a whole series of letters subsequently - that is, after you requested one - and to date have not as yet obtained a print. Meanwhile, I thought that the enclosed would serve your purpose for the time being and, if you so desire, we can get Clements to come to your apartment one day at your convenience to photograph it professionally so that both you and the Gallery will have a record. As you gather, this reproduction appeared in the catalog of the American Exhibition in Moscow. If you would like a translation of the Russian, other than the title, which appears next to the picture, I will be very glad to send it to you as I have not forgotten my native language entirely. The first section is biographical, referring to her place and date of birth; her schooling in the arts, followed by her six-year stay in Texas, where she served as an art instructor in public schools. The last sentence in that section states that she is an abstractionist. The second paragraph refers to her move to New York and the change in mood in her work accordingly plus the fact that she alternated in later years her residence in New York with New Mexico, where she found skulls, flowers, hills, etc.

I hope you and Mickey will come to see the Rattner exhibition, which really looks exceedingly handsome and is creating quite a stir in New York, despite all the concentration on Pop and Op, kinetics, funnies, etc. In any event, it will be a great pleasure to see you and perhaps I can coax you to have dinner in my unfinished apartment. Won't you please let me know when you can make it, so that I can make my plans accordingly. I am no longer as big a krecht as I was and we should have a pleasant evening. It is always a joy to see you both and I look forward to word from you.

With affection,

EGH/tm

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March 9, 1966

Abraham and Straus  
G. P. O. Box 41  
Brooklyn, New York 11202

Gentlemen:

Enclosed find check for \$6.29 (\$5.99 plus 5% sales tax) for which please send us one 5-shelf unit as described in the enclosed ad.

Thank you for your attention.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

Rec'd  
3/17/66

**PAINTINGS BY EDWARD HICKS**

Landing of Columbus  
✓ Garbisch Collection

17 1/2 x 23 1/2 c. 1837

The Cornell Farm

National Gallery of Art (formerly Garbisch)

37 x 49 1848

James Cornell's Prize Bull

Abby Aldrich Rockefeller Folk Art Collection, Williamsburg 12 x 16 3/16 1846

David and Jonathan at the Stone Ezel

L. L. Beans

24 x 32 1846

Declaration of Independence

✓ Garbisch Collection

26 x 29 1/2 1840

Abby Aldrich Rockefeller Folk Art Collection, Williamsburg

24 1/4 x 31 1/4 1844

L. L. Beans

1844

Grave of William Penn

✓ Abby Aldrich Rockefeller Folk Art Collection, Williamsburg 24 x 30

1847

Miss Cornelia Carle Hicks

24 x 30 1847

✓ Garbisch Collection

24 x 30 1847

Yale University Art Gallery (Gift of Robert W. Carle) 25 3/4 x 29 7/8

1847

The Hillborn Farm

Abby Aldrich Rockefeller Folk Art Collection

25 x 33 1845

Andrew Jackson

Mr. & Mrs. J. Stanley Lee

21 1/2 x 20 1835

The Leedom Farm

Abby Aldrich Rockefeller Folk Art Collection

40 x 49 1849

Liberty, Meekness, and Innocence

Quincy Norris Williams (formerly owned by Robert W. Carle) 14 x 9 3/4 1840

Newtown Library Sign

Newtown Library Company

10 x 22 1825

Niagara Falls

Abby Aldrich Rockefeller Folk Art Collection

38 x 44 1835

Metropolitan Museum of Art (formerly Garbisch) 32 x 38

1825



RANDOLPH  
MACON  
WOMAN'S  
COLLEGE

LYNCHBURG  
VIRGINIA

DEPARTMENT OF ART

March 11, 1966

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Dear Mrs. Halpert,

Of course you are right to obey doctor's orders. And thank you for the suggestion that you might come some other time. That would be fine.

It is a lovely day and crocuses are out and we are assured of good weather. (In 1960 we had 14 inches of snow on Founder's Day!).

The Shaler exhibition looks nice. I like your finger best of all. Opening is tomorrow. I sent you a catalogue of the show separately a day or two ago.

This morning's talks have been on the need for and complications of foreign study programs. I wished you were sitting beside me.

Thank you for all your help.

Sincerely,

Mary F. Williams

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1917-1920 1921-1924 1925-1928 1929-1932 1933-1936 1937-1940 1941-1944 1945-1948 1949-1952 1953-1956 1957-1960 1961-1964 1965-1968 1969-1972 1973-1976 1977-1980 1981-1984 1985-1988 1989-1992 1993-1996 1997-2000 2001-2004 2005-2008 2009-2012 2013-2016 2017-2020 2021-2024 2025-2028 2029-2032 2033-2036 2037-2040 2041-2044 2045-2048 2049-2052 2053-2056 2057-2060 2061-2064 2065-2068 2069-2072 2073-2076 2077-2080 2081-2084 2085-2088 2089-2092 2093-2096 2097-2100



1917-1920 1921-1924 1925-1928 1929-1932 1933-1936 1937-1940 1941-1944 1945-1948 1949-1952 1953-1956 1957-1960 1961-1964 1965-1968 1969-1972 1973-1976 1977-1980 1981-1984 1985-1988 1989-1992 1993-1996 1997-2000 2001-2004 2005-2008 2009-2012 2013-2016 2017-2020 2021-2024 2025-2028 2029-2032 2033-2036 2037-2040 2041-2044 2045-2048 2049-2052 2053-2056 2057-2060 2061-2064 2065-2068 2069-2072 2073-2076 2077-2080 2081-2084 2085-2088 2089-2092 2093-2096 2097-2100

1917-1920 1921-1924 1925-1928 1929-1932 1933-1936 1937-1940 1941-1944 1945-1948 1949-1952 1953-1956 1957-1960 1961-1964 1965-1968 1969-1972 1973-1976 1977-1980 1981-1984 1985-1988 1989-1992 1993-1996 1997-2000 2001-2004 2005-2008 2009-2012 2013-2016 2017-2020 2021-2024 2025-2028 2029-2032 2033-2036 2037-2040 2041-2044 2045-2048 2049-2052 2053-2056 2057-2060 2061-2064 2065-2068 2069-2072 2073-2076 2077-2080 2081-2084 2085-2088 2089-2092 2093-2096 2097-2100



March 11, 1966

Mr. S. Dillon Ripley  
The Smithsonian Institution  
Washington, D. C. 20560

Dear Mr. Ripley:

Mrs. Halpert has asked me to follow through and check with you as to whether the Smithsonian had indeed received the film AMERICA: THE ARTIST'S EYE which Westinghouse had promised.

Would it be possible to have your secretary drop me a note and let me know about this?

Many thanks for your cooperation and courtesy.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert



often there is a dishonest gallery which absconds without accounting to an artist for his works or their proceeds.

3. The ultimate disadvantage, however, from the burdens which would be imposed by the proposed Bills and the closing of galleries and a reduction of their number as a result thereof, would be to the artists - and, most importantly, to the younger and not yet established artists - who get their start by access to and exhibitions in the newer, smaller, and less adequately financed galleries. If these latter galleries, which frankly, and honestly, operate partially on the proceeds of sales of consigned works as working capital were not in existence, the available exhibition space for new and young artists would be drastically reduced and it is the artists and the art world which would suffer as well as the eliminated gallery owners.

4. Artists would be adversely affected by the proposed Bills in another respect. The requirements of the Bills that the proceeds of sale of consigned works must either be immediately paid to the artist or segregated in trust for his account would mean that payments would be made to the artist whether or not he desired the income at that time. Many artists, in order to secure to themselves regularity of income and in order to provide for income during possibly non-productive periods or periods in which no or few sales are made, desire to have their income spread over a period and arrange with their dealers for such regularity of and periodic payments. If the proposed Bills were passed, the spreading of income would only be possible if the requirements of the Bills were waived by the artist in writing and if the gallery put up a bond. This is an additional trouble and burden to the gallery which, as stated above, is generally understaffed and the result would be that the galleries would tend to make the regular payments to the artist whether or not he wished them.

Here, again, the Association believes that the Bills have been prepared without a sufficient realization of the economics of the art market in New York City. The Association feels that the Bills passage would constitute an economic burden and a heavy impediment to the continued conduct of the art business in New York City.

For the foregoing reasons, Art Dealers Association of America, Inc., a national institution but with a membership which includes fifty four of the most representative dealers in New York, is opposed to the passage of all three sets of Bills.

The least that is requested by the Association is a full and complete public airing of the problems in hearings conducted on the legislation before serious consideration is given to the passage of the Bills.

Dated: March 29, 1966

ART DEALERS ASSOCIATION OF AMERICA, INC.  
By: Ralph F. Colin  
Administrative Vice President

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



# UNIVERSITY of PENNSYLVANIA

PHILADELPHIA 19104

## The College

DEPARTMENT OF ART  
302 Furness Building

March 1, 1966

Miss Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York City, New York

Dear Miss Halpert:

For an article I am doing on some aspects of American painting, I should very much like to have photographs suitable for reproduction of the following paintings:

Ben Shahn, May 5

1949

Temp

30x24

Kook (coll.)  
B 3986

*Rich* Ben Shahn, Photographer's Window

1939

31x22 1/2

Stuart Davis, Odol

1924

Elements

243 E 10

oil on panel

18x24

44-744

Music Dealers  
Service

Calten 4639-5

Peter Juley

325 W 57

CO. 54494

I would be most grateful if you could furnish these either by sale or loan, since what I write will have little meaning without them. Should you not have such photographs, perhaps you would be kind enough to let me know where I might locate them. Naturally, all reproductions will be properly credited.

Sincerely yours,

*John W. McCoubrey*

John W. McCoubrey  
Associate Professor,  
Department of Art

Photo made 3/8/65  
n.



# FRATELLI FABBRI EDITORI

PUBLISHERS · EDITIONS · VERLAG · EDITORES

91, Via Mecenate Milano (Italy)

Rif. FF/1p/1a  
(in chiaro nella risposta)

Milan, 3 rd March 1966

Mr. Stuart Davis  
15W. 67th Street  
New York City  
U. s. a.

Dear Sir,

we hope you will excuse us if we are taking the liberty to apply to your kind cooperation.

Our Publishing House is now preparing a new work dedicated to modern art.

We have in mind to illustrate in this publication the history of painting, sculpture, architecture and minor arts by means of the collaboration of authoritative specialists in this matter and by means of a wide iconographic documentation.

We should wish you to let our operator Mr. Alfredo Loprieno photograph in colours the following painting of yours:

- Stuard Davis: - The President.

We may give you assurance that your painting does not run any risk as our operator is particularly specialized in artistic takes. If you agree he will reach you about in the first fourtnight of March.

Relying on your kind comprehension; and thanking you in advance for your kind attention, we remain, with our best regards.

Sincerely Yours  
Fratelli Fabbri Editori  
(dr. Edda Fonda)

*Edda Fonda*

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BEN G. TAKAYESU  
ATTORNEY AT LAW

SUITE 304<sup>2</sup> INTERNATIONAL SAVINGS BUILDING / KING & BETHEL STREETS / HONOLULU, HAWAII 96813

586-724

TELEPHONE 580-808

March 1, 1966

Mrs. Edith Halpert  
Director, The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Mrs. Halpert:

Thank you for your letter of February 24. It will take some time before the Estate of Isami Doi is cleared. Under normal conditions for any Estate to close in the state, it will take approximately nine months. I am trying to close this as soon as possible.


In my conversation with Mrs. Doi after the Estate is closed, all the paintings will go to her and she has indicated that they will be available for sale through you. I will be seeing her this Saturday here in Honolulu at which time I will inform her of your feelings as to his paintings. I am most appreciative of your interest in Isami's work as well as Mrs. Doi's welfare.

Your feelings about "charitable causes" are well taken. I had written to you for your reaction to such an idea based upon your experiences. However, I do want you to know that Isami had indicated that he would like to give some contribution to the Academy. I am sure that Mrs. Doi will make whatever contribution she can afford at some future date.

I shall also be moving to another location in April. The new address will be 1943 South King Street, Honolulu.

Very truly yours,

  
BEN G. TAKAYESU

BGT:hk  


Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a deceased person.



PAINTINGS BY EDWARD HICKSNoah's Ark

✓ Philadelphia Museum of Art, Lisa Norris Elkins Collection 26 1/2 x 30 1/2 1846/48

Pastoral Landscape

✓ Abby Aldrich Rockefeller Folk Art Collection 16 3/4 x 20 1/8 1846

Penn's Treaty with the Indians

✓ Garbisch Collection 24 1/4 x 30 1/8 1840  
 Abby Aldrich Rockefeller Folk Art Collection 17 5/8 x 23 5/8 1830  
 ✓ Gilcrease Institute, Tulsa, Oklahoma 17 x 23 1/2  
 Mr. and Mrs. M. P. Potamkin 25 x 30 1840/45  
 Robert Carlen 25 x 30 1840/45  
 ✓ Shelburne Museum 28 1/2 x 33  
 Yale University 17 3/4 x 23 3/4

Portrait of a Child

✓ Garbisch Collection 17 3/8 x 14 3/8 1835

General Washington with his Army Crossing

Abby Aldrich Rockefeller Folk Art Collection 36 1/4 x 47 1/2 1849  
 L. L. Beans (Washington Crossing Delaware) 17 x 21 1/2 1825  
 Mrs. Bertram K. Little (Washington Crossed Here) 31 1/2 x 32 1834  
 Garbisch Collection (Washington Crossing the Delaware River) 28 1/8 x 36 1849  
 Mercer Museum

The Residence of David Twining 1785

Museum of Art, Carnegie Institute 29 1/2 x 25 3/4 1845/48  
 L. L. Beans 25 7/8 x 30 1845  
 Abby Aldrich Rockefeller Folk Art Collection ("1787") 27 x 32 1846

Lamb (drawing)

Mr. and Mrs. J. Stanley Lee 5 x 5 1/2 1825

Peaceable Kingdom

Albright-Knox Art Gallery 24 x 32 1833 (1848 ?)  
 L. L. Beans 26 x 31 1/2 1846  
 Brooklyn Museum 17 1/2 x 23 5/8 1840/45  
 ✓ Dr. Arthur Edwin Bye 29 x 35 3/4 1835  
 ✓ Mrs. Holger Cahill 17 1/4 x 23 1/4 1827  
 ✓ Mrs. Holger Cahill 17 1/2 x 23 1/2 1835  
 Robert W. Carle (probably Yale University) 17 1/2 x 23 1/2 1832  
 Robert Carlen 24 x 32 1847  
 Cleveland Museum of Art, Gift of Hanna Fund 18 3/4 x 23 1/4 1820  
 Martin B. Grossman 24 3/4 x 28 1846  
 ✓ Garbisch Collection 30 x 35 7/8 1830



March 12, 1966

Mr. Teiichi Hijikata, Director  
The Museum of Modern Art, Kamakura  
Kamakura-shi, Japan

Dear Mr. Hijikata:

Once again, I am in the very unfortunate position of being obliged to withhold any exhibitions to institutions in Japan until I succeed in collecting funds due us since last August. As agent for the artists and completely responsible to them for any of their works whether lost, stolen or unpaid-for and, when even the Ambassador, to whom I was obliged to write in Washington has not answered my letter, which was mailed to him some weeks ago. You can appreciate my position in the matter, when even the most important official does not recognize the responsibility of forcing payment for works sold in Tokyo and presumably paid for by the buyers, but without any remittance to us whatsoever, despite a tremendous volume of correspondence, cables and other expenses involved. If you have any suggestions, I will be most grateful to you, but until the account is settled, no artist will permit me to transact any further business there.

I am most unhappy about the situation as I was hoping for the usual rapport that we have had with other countries where exhibitions have been sent during my 39 years in this field. It is most unfortunate that one individual can create so much harm. I hesitate to undertake the expense involved in a legal suit and am particularly disturbed because the story may be picked up by the press, despite all precautions to the contrary.

And so, it seems that the Shahn exhibition will have to be postponed until this situation has been righted. I am particularly unhappy about Kamakura as I have heard nothing but praise for the Museum and for its Director.

Sincerely yours,

EDH/tm





## JEFFERSON GALLERY

7917 IVANHOE AVENUE  
LA JOLLA, CALIFORNIA  
92037

25 February 1966

Mr. Howard Rose  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mr. Rose,

Thank you for your letter of February 23 regarding the exhibition we had discussed with Mrs. Halpert. If it were not for the fact that the opening for the exhibition has been planned as a benefit for the Mills College Alumnae and with the scheduling of Dr. Alfred Neumeyer as lecturer on the opening day of the exhibit, I would be happy to put the exhibition ahead a week or two. Unfortunately, there is a great deal of planning outside of our own gallery scheduling that is involved with this exhibition. Therefore I would beg your indulgence in allowing us to keep to the planned schedule.

As indicated to Mrs. Halpert during our visit last month, it would be most helpful to have photographs of the selected works as early as possible. This request, of course, for purposes of publishing a small catalog for the exhibit. If there are color slides available for the selected works, copies of these too would be most helpful as the material must be forwarded to Dr. Neumeyer at Mills College in Oakland in order to allow him to prepare adequately for his lecture on the selected works. If slides are not available, I would hope that the works could be shipped in time for us to have color slides made as Dr. Neumeyer plans to use the slides in his lecture.



rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 12, 1966

Mr. William S. Lieberman  
Department of Drawings and Prints  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

Dear Bill:

You must be leading a good life as, when our files were checked, we found all but two prints of the HIM series, the photos you requested. The other two have been ordered, but I cannot guarantee that you will get both of them promptly, since one of the photographs was made by Nelson, who takes forever to come across.

No doubt you know that the play will finally go into production and I presume that you will have some association with this since you are requesting the prints.

How about coming in to say hello one of these days - maybe the latter part of the day, so that I can offer you a drink in our pleasant showroom. I look forward to seeing you soon.

Sincerely yours,

EGH/tm



[encl. 3-14-66]

# ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

## BOARD OF DIRECTORS

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CABLE ADDRESS

"ARTDEALAS, NEWYORK"

## MEMORANDUM

To: Hon. Whitney North Seymour, Jr., Senator, 28th District,  
State of New York, and to

Hon. S. William Green, Assemblyman, 72nd District, New York  
County, State of New York

On behalf of this Association, I am stating below the comments  
of this Association and its members with respect to three Bills in  
the field of art recommended by Attorney General Louis J. Lefkowitz:

Senate Bill Intro. 3028, Print 3137, 4993 and Assembly Bill  
Intro. 4748, Print 4910. The Bills constitute a proposed amendment  
to the General Business Law to provide in substance that an invoice  
or other written record of a sale issued by an art dealer shall be  
deemed to be an express representation and warranty of the genuine-  
ness of the work of art sold as described in the invoice or other  
document. Objection to the Bills is on three grounds:

1. It is the established law that a seller of any article  
warrants it to be as described in the invoice and no special  
legislation to that effect is therefore necessary.

2. The Bills as drawn are discriminatory. If it were not  
the law, as stated in the first objection above, that all goods  
are warranted as described in an invoice, then the proposed  
Bills should not be limited to the field of "fine art" but  
should be of general application. It is suggested that there  
is wider injury to more people as a result of misrepresented  
sales of jewelry, furs, furniture and other articles than in  
the field of art. As a matter of fact, the current, March 25,  
1966, Kiplinger Washington Letter contains the following:

"Even gov't is about to get into the merchandising  
act. The FTC, Federal Trade Comm., is mulling tough new  
rules on the pricing of goods.



# W. R. KEATING & COMPANY

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now to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

February 28, 1966.

Downtown Gallery  
465 Park Avenue  
New York, N. Y.

Gentlemen:

We are attaching a statement of your account showing a balance due us of \$529.18. We have sent you three previous statements regarding the two October items that are almost four months old.

As our bills represent principally cash advanced for your account, we would appreciate receiving your check by return mail.

Thanking you, we remain

Faithfully yours,

W. R. KEATING & COMPANY, INC.

Accounting Department

T.J.Mannix/iph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

153-3707  
#102

FEB 26 6 12 PM 1966  
COMMUNICATIONS  
DIVISION  
NEW YORK

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157134 EV DAE

RAAU JAZ RUEVDAG0205 0592033-UUUU--RUEV DAE.

SMIN

FM DAVID W SCOTT DIRECTOR NATIONAL COLLECTION OF FINE ARTS

SMITHSONIAN INSTITUTION WASHINGTON DC

TO MRS. EDITH HALPERT THE DOWNTOWN GALLERY 465 PARK AVE

57TH ST NEW YORK NY

BT

ALL OF US AT NOFA WISH YOU EVERY SUCCESS.

BT

CONFIRMATION COPY	
This is a confirmation copy of a message telephoned	
to	<u>EPH</u>
on	<u>3/1/66</u> at <u>1016</u>
GENERAL SERVICES ADMINISTRATION	
Transportation & Communications Service	
Communications Center	
Watkins 4-1010 Ext. 310-311-312	
Telephoned by	<u>BK</u>

NNNN

157134 EV DAE



March 9, 1966

Mr. Frank Tupper Smith Jr.  
The Bank of California  
Franklin at Twentieth  
Oakland 12, California

Dear Mr. Smith:

On January 29th we sent you three photographs of Ben Shahn silkscreens for your consideration. As we have not heard from you, we are wondering whether you have any further need of these photographs and, if not, if you would be good enough to return them to us for our files. If, on the other hand, you are interested in retaining them awhile longer for further study, would you be good enough to let us know.

Many thanks for your attention.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Donee's Name: Ringling Museum of Art  
Address: Sarasota, Fla  
Date of gift or proposed gift: Dec. 27, 1965  
Name of work: Cape Split-September Squall (Watercolor)  
Artist: John Marin  
From whom purchased: The Downtown Gallery, New York City  
When purchased: January, 1956  
Purchase price: \$1,100.

Cr. Moise

Medium: (Underline or fill in one)  
PAINTING - Oil-Water color-Pastel-Gouache-Other  
DRAWING - Pencil-Crayon-Ink-Other  
SCULPTURE - Bronze-Stone-Wood-Other  
GRAPHIC - Lithograph (Blk & White, Color)-Etching-Other

Support: (Underline one)-Canvas-Paper-Wood Panel-Other paper

Dimensions: Height 15 5/8 inches; width 21 3/4 inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: "Marin 1933"

Face (underline two): Upper, lower, right, left, center,  
other

Reverse (Describe):

Quote, describe, and state location of any other inscription:

For Sculpture, Cast No. \_\_\_\_\_, Edition size \_\_\_\_\_

Condition: Good

\*Former Owners: (Dealers and collectors) Downtown Gallery

\*Exhibitions:

\*References in Publications (Books, Magazine Articles, Exhibition Catalogs, etc.)

\*NOTE: If space is insufficient, please supply information on additional page.

3000-4000

Em 3/66



April 3 - May 18

March 8, 1966

Mr. Ward Cruickshank II, Curator of Exhibits  
Museum of Art, Science and Industry  
4450 Park Avenue, Ninety Acres Park  
Bridgeport, Connecticut

Dear Mr. Cruickshank:

Thank you for your letter.

As of yesterday, the doctor refuses to commit himself in relation to any trips for speaking engagements until the first of April, when he will either give me the green or red light. If you can wait until then, I will be in a position to advise you accordingly.

Also, I am somewhat disturbed about the use of slides and discussing specific paintings with which I am not familiar. Unfortunately, we have very few slides in our possession for making substitutions. Then too I would feel uncomfortable - as a dealer - to act in a professorial capacity. My theme, as a rule, is the art world per se, the relationship between the artists, collectors, museums and the press and the many changes that have taken place during the period when the Gallery was opened (1926) and the present and an earlier period, when I was aware of what was going on and the difficulties experienced by the creative painter or sculptor.

In any event, you think this over and let me know your feelings in the matter, particularly in connection with the elimination of slides. I can let you know subsequently about the doctor's orders.

Meanwhile, I hope that you will have occasion to come to New York so that we can talk this over in person. My very best regards.

Sincerely yours,

EGH/ta

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VIA AIR MAIL

# THE CHASE MANHATTAN BANK

C. P. O. Box No. 393, Tokyo Japan, cable address: CHAMANBANK

February 24, 1966

HEAD OFFICE

3 - 6

Gentlemen:

FEB 28 1966  
AIR MAIL

Your Collection No. 57092  
dated 1/14 for US\$3,000.--,  
our No. IC-20966

Please note that this item has been presented for payment through The Fuji Bank, Ltd., Nihonbashi Branch, Tokyo which name was shown on the draft.

The Fuji Bank sent to us the enclosed reproduction of letter written by the drawees to the drawers. In this connection they verbally explained to us that the amount covered by this collection is a part of the drawees' obligation to the drawers, namely US\$10,732.--, that the import license permitting remittance abroad had expired on October 31, 1965 and that MITI would not grant a license for partial payments.

In view of the circumstances, please give us your further instructions in the matter.

Yours very truly,

*Mitsuru Saito*  
Mitsuru Saito  
Assistant Manager

MS/fy

P.S. Should the item be paid in the meantime we shall not fail to remit the proceeds by cable as instructed in your cable of 2/8.



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749 Washington Street  
New York, New York 10014

March 5, 1966

Mr. Herbert F. Schiffer  
609 West Lincoln Highway  
Exton, Pennsylvania

Dear Mr. Schiffer:

I have seen your advertisement in connection with a carved American Folk Art eagle by Wilhelm Schimmel - 14" high and with a wingspread of 18".

Having long been interested in acquiring a work by Schimmel, I would be most grateful if you could let me know the price you are asking for this object.

A self-addressed envelope is enclosed for your convenience in replying. Many thanks for your courtesy and attention to this matter.

Sincerely yours,

Richard F. Miller

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March 12, 1966

Mrs. John Farrar  
16 East 96th Street  
New York, New York 10028

Dear Mrs. Farrar:

I am sorry to have delayed answering your letter,  
but I have been out of town.

Indeed, I would like to see the Marin you refer  
to and, if you would set a time when you can come  
in early in the week (we are closed on Mondays) -  
Tuesday would be fine. Could you phone me in ad-  
vance to set a specific hour.

I look forward to seeing you.

Sincerely yours,

EGH/tm

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
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Randolph - Macon  
Woman's College

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

1. BARTOLOMEO VANZETTI 1931-32

gouache

Lent by Mrs. Edith Gregor Halpert, New York

2. TWO WITNESSES: MELLIE EDEAU AND SADIE EDEAU 1932/33

tempera

From the Tom Mooney series of fifteen paintings

Lent by the Museum of Modern Art, New York

3. SUNDAY MORNING 1943

tempera

Lent by the Georgia Museum of Art, University of Georgia

4. CLINIC

watercolor *Tempera*

Lent by the Georgia Museum of Art, University of Georgia

5. INDIA 1943

tempera

Lent by Mr. and Mrs. Roy R. Neuberger, New York

6. CHERUBS AND CHILDREN 1944

tempera

Lent by the Whitney Museum of American Art, New York

7. EAST TWELFTH STREET 1947

casein

Lent by Mr. and Mrs. Albert Hackett, New York

8. ANGEL 1952

gouache

9. DRAWING FOR LABYRINTH 1952

gouache drawing ?

10. FROM THE MARRIAGE OF HEAVEN AND HELL 1955

watercolor

Lent by Mr. Jacob Schulman, Gloversville, New York

11. AFRICA 1956

tempera

Lent by the Virginia Museum of Fine Arts, Richmond

12. ALPHABET 1957

watercolor

~~Studies for the "Lucky Dragon" Series~~

13. IN THE HOSPITAL 1957

drawing

14. THE NEWS BULLETIN 1957

drawing

without

sent



# *The Corcoran Gallery of Art*

*Washington, D.C. 20006*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

March 14, 1966

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Edith:

I was glad to get your letter of 12 March and to know that matters are moving on your end.

I feel that it is important to point out that we have abided by the spirit and interest of the original negotiations. Any modifications were intended merely as clarification of your original intentions and never meant to confuse the major issue facing us, which is to present 20th century American art with historical accuracy based on your collection.

From the start, two separate committees have been specified in all the agreements which have been drawn up. Namely the special accessions committee that you wished to have set up to pass on all purchases, gifts and bequests of works considered for the Gallery of 20th Century American Art. And, our regularly constituted Committee on Works of Art, which was established by our By-Laws in 1869 which is a practice universal among American museums. If you will refer back to the earlier agreements you will find that this provision has not been altered in substance from the time of our first discussions.

As to your second point--in all our conversations about the Gallery of 20th Century American Art you have always indicated that you not only expected but felt it essential that our own fine examples of 20th century American paintings, sculpture, water colors, etc. be integrated in the Gallery of 20th Century American Art where they would properly fall in the chronological arrangement. And you have made it quite a point that you expect to augment your collection with appropriate gifts from other sources which will also be integrated with the whole picture. In fact you will recall you decided to withdraw the Kuniyoshi Little Joe with Cow, because it was of the same period as one that George Biddle has given you.

Are you concerned that we propose to hang everything we already have in this period and thus by sheer volume crowd out better works? Do I need to say that it would be our intent to retire to storage any work we may now be exhibiting which does not hold up in quality to the standard of the whole? I would indeed be happy to abide by your own personal judgement as to those works we presently own that should be shown. Or, indeed, if you

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March 11, 1966

Mr. James Goodman  
6 Contemporary Paintings  
The Park Lane, 33 Gates Circle  
Buffalo, New York

Dear Mr. Goodman:

As we are about to ship FRUIT PIECE to you, would  
you be sure that it is on your insurance policy.

Thank you for your attention.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

Mrs. Halpert

- 2 -

March 14, 1966

prefer to have the works presently owned by the Corcoran passed on by your committee to determine those works which are of a quality to display, in either of these ways you would be protected from what I assume is troubling you.

Do you realize that the eight galleries and balconies involved will comfortably take three hundred paintings, drawings, water colors--exclusive of sculpture. This is true, even without the use of free standing fins or partitions.

And do not lose sight of the provision in the agreement which provides for additional space whenever it becomes apparent that the space presently held for this purpose proves inadequate.

We intend to cooperate with you to the fullest extent in our powers, for I firmly believe that we both have precisely the same motivation and goals and nothing petty should prevent the accomplishments of this.

Most sincerely,



Director

BW:wtc

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





**Evelyn Wood**

**READING DYNAMICS INSTITUTE**

Suite 612 • Dupont Plaza Center • Miami, Florida 33131 • Phone: (305) 377-0963

Sunday, 10<sup>05</sup> P.M.  
Mar. 13, 1966

Dear Edith,

I've been patiently waiting for a letter from you and can only hope that lack of one is due only to the usual business pressures and not to health reasons. This concerns me and do think of you constantly wondering how you are feeling and reacting to demands upon you.

The Kanner show which I believe opened on the first of this month was an whopping success I hope. I miss the reviews and the art shows. Galleries of any worth are not in this part of the town and the few that are here are of no consequence. The New York Times



MALMO MUSEUM

MALMO

SWEDEN

Malmö, March 1, 1966

Mrs. Edith Gregor Halpert,  
Director The Downtown Gallery  
465 Park Avenue  
New York /N.Y. 10022


Dear Mrs. Halpert,

Thank you for your letter of February 1 st.

I don't think the shipment of the serigraph by Ben Shahn will give you any trouble. I have got consignments of prints for instance from Weyhe's and from Associated American Artists, and they have been sent without any difficulties just in a cylinder of cardboard.

Couldn't the Shahn point <sup>then</sup> be sent in the same way? The charges for transport will <sup>then</sup> be very low. Of course we will pay for them.

Sincerely yours

  
/Nils Lindhagen/

form #2966 } P.O.  
2922 }

Can insure up to  
\$330.

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



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2600 Skyline Drive  
Tucson, Arizona  
March 3, 1966

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Edith:

With your kind permission, I should like the privilege of using your name as a personal reference for the position of Director of The Henry Francis du Pont Winterthur Museum, Winterthur, Delaware.

My sincere thanks to you,

Sincerely,



William E. Steadman

WES:mmm

K  
CITY ART MUSEUM OF ST. LOUIS

*St. Louis, Missouri 63105*

*President:* HENRY B. PFLAGER • *Vice-Presidents:* ROLAND W. RICHARDS • *Director:* CHARLES E. BUCKLEY • *Secretary:* MERRITT S. HITT

February 25, 1966

The Downtown Gallery, Inc.  
465 Park Avenue  
New York 22, New York

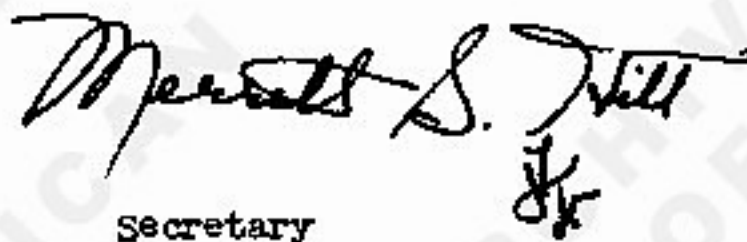
Dear Sirs:

In accordance with our customary procedure,  
I enclose herewith two copies of a Bill of Sale covering  
our purchase of the oil painting, "Out the Window," by  
Arthur G. Dove.

Please have the document executed with signature  
affixed by a designated official of your firm. The original  
should be returned to me and the duplicate may be retained  
for your file.

Many thanks.

Very truly yours,

  
Secretary

MSH:ag  
Enc. 2  
Via: Air Mail

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



February 23, 1966

Miss Mary P. Williams, Chairman  
Department of Art  
Randolph Macon Woman's College  
Lynchburg, Virginia

Dear Miss Williams,

This morning Budworth picked up the Shahn's for your exhibition.  
Good luck with it.

One of the silkscreens, "Gandhi", we sent framed because of  
its importance. Should you want an unframed print (which sells  
at \$165.-) we could send one on in a roll.

To your questions:

The "Clinic", you mentioned must be "Maternity Clinic", dated  
1940, and is not a water color but a silkscreen.

The negative number for "It's no use to do anymore," (note correct  
title) is 35-928, and can be ordered from:

Geoffrey Clements, Inc.  
243 East 10th Street  
New York.

You are right about the duplication of "The News Bulletin".  
Sorry.

Sincerely yours,

Howard Ross

March 8, 1966

Mr. Harry L. Dalton  
Chairman of the Board  
Wachovia Bank and Trust Co.  
Charlotte, North Carolina

Dear Mr. Dalton:

Thank you so much for your kind note and your check.

I am sorry that my bookkeeper sends out statements automatically and that I did not inform her about the arrangement you had in mind. The terms you mentioned are completely satisfactory and you may continue sending the monthly check until the picture is paid for.

I hope that I will have the pleasure of seeing you when you are next in New York. Won't you please let me know when you plan to be here.

Sincerely yours,

EGH/tm



LOUIS SHEAFFER  
5 MONTAGUE TERRACE  
BROOKLYN HEIGHTS, N.Y.  
MAIN 4-1179

February 25, 1966

Miss Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y.

Dear Miss Halpert:

For quite a few years I have been working on a biography of Eugene O'Neill, which is to be published by Little, Brown.

Charles Demuth was in Provincetown when the Provincetown Players were launched and, as you undoubtedly know, spent a good many summers there. I am trying to find Demuth letters in which he not only mentioned O'Neill and some of the central figures there - John Reed, Louise Bryant, Jig Cook, Susan Glaspell, etc. - but in which he talked about Provincetown in general. I am trying, in other words, to get a look at the village as it was then through Demuth's eyes, and hope you can help me in locating some of his correspondence.

I'll phone next week to ask for an appointment to see you.

Sincerely yours,

*Louis Sheaffer*

Print to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

pol r files

March 8, 1966

Mrs. Herbert Shulman  
101 Martin Road  
Waterloo, Iowa 50701

Dear Mrs. Shulman:

Thank you for your letter.

I am now enclosing a catalog of the exhibition with all the prices listed as you requested.

The exhibition comprises oil paintings only plus three sculptures, which are being shown for the first time. However, we also have three lithographs in color, made by Rattner and I am listing the titles and pertinent data below. Unfortunately, we have no photographs, but we will be glad to send these prints to you for consideration with no obligation on your part other than shipping and insurance costs.

I look forward to hearing from you and hope to see you when you are next in New York.

Sincerely yours,

EGH/tm

Lithographs by Rattner

GOD'S LIGHT, 1961	\$125.
OF THE DARKNESS, 1964	125.
OUT OF THE WILDERNESS, 1964	150.

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March 8, 1966

Mr. Charles Bolles Rogers  
Ritz Tower  
465 Park Avenue  
New York, New York

Dear Mr. Rogers:

For the second time, I am writing to tell you how shocked I was that my invitation did not reach you originally and it occurred to me the other day that possibly my note which followed your card was also left at the desk and I thought perhaps it would be best to have a letter mailed to you via the New York Post Office.

I was so unhappy when I received your card, since I personally wrote the original invitation and my secretary deposited it at the desk. Perhaps there is another Rogers in the building. In any event, I missed you at our opening party and said so in my second note. This time, I hope my letter will reach you and that you will accept my personal invitation to come down to the Gallery at your convenience any day at any hour between 10 and 6, preferably later in the afternoon so that it will be an appropriate hour for a drink. I am so eager to show you the Gallery and to see you personally. Do let me know when you can make it. I look forward to your visit.

Sincerely yours,

EOH/tm

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TAMARIND LITHOGRAPHY WORKSHOP, INC.

[end 3-7-66]

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the museum a place of continuing interest.

The NOJC is a member of the Cultural Attractions Fund, and receives assistance from this source, which aids in the operation of the Jazz Museum. Dues from membership in the Jazz Club still constitute the chief source of support upon which the Club relies. Miss Helen Arlt, NOJC president, said: "It is extremely gratifying to see the members renewing their memberships in the organization, and so many new members expressing their stamp of approval by joining. In this manner, they feel they have a share in our efforts to perpetuate and foster New Orleans' particular style of music."

#### *Roots Traced to Origin*

Mr. Watson says: "Not only may we be the most unusual museum in America but also the smallest. We have at present 850 square feet of floor space which includes exhibit area, office archives, storage and work shop. To date some 15,000 persons have been through the Museum. Everyone seems to be delighted with what they see and hear. In fact they bear down upon the Museum like Crusaders to the Holy Land. The pages of the Museum guest book are filling up with the names of people from all parts of the world. To quote a recent visitor to the Museum, Mrs. Jonett Shouse, chairman of the President's Music Committee of the People-to-People Program, "Jazz is one of the committee's most valuable means of reaching people throughout the world. It has become an international language which reaches into the most remote areas of the globe."

"The purposes of the Museum are to enlighten the general public about this fascinating music, and to place it in the dignified position it deserves among the cultural arts! . . . We have traced the roots of this music back to their origins in history to the Moorish invasion of Spain and through the exhibits and panels in the Museum have followed its development in the Caribbean Islands, in the songs and dances of the early slaves; the influence of Christian spirituals; the French, Spanish and English patois music of the delta country of the Mississippi, through the days of minstrelsy, both black and white; the nineteenth-century marching bands and their ragtime music; from the dance halls of the notorious Storyville redlight district, then up the river to St. Louis and Chicago on the riverboats to take the country by storm and become the very spirit of the "Roaring 20s"; and up to the present day revival of New Orleans Jazz."

The Museum exhibits are arranged under such titles as, "The Family Tree  
(Continued on Page 32)

## Jazz Museum

of Jazz," "The Blues," "The Origins of the Banjo," "The Legend of Storyville," "The Brass Bands," "The Living Legends."

The donor file is continuing to grow. It is estimated that well over 6000 items have been individually numbered, documented and indexed in the museum's expanding collection.

The Museum has received international acclaim, with frequent letters of inquiry coming from behind the Iron Curtain. Traveling exhibits have also introduced many persons, both here and elsewhere to the Museum's interesting program.

Each instrument, picture or piece of precious sheet music is recorded. And so that each item will have its turn to be seen, they are frequently rotated.

One of the many fascinating features of the Museum is a set of five dial phones. Each digit dialed presents the listener with thirty minutes of jazz during different periods of time. Imagine being able to dial a digit and be transported to the nineteenth century New Orleans in whose heart was cradled the wonderful rhythms from Africa and America.

*Dixieland is enjoying a most deserved revival in the place where it was born . . . and we are grateful to those who worked so hard to make this possible.*

*Acknowledgements—The New Orleans Jazz Club and the New Orleans Jazz Museum.*

*For information concerning membership in the New Orleans Jazz Club write c/o 2417 Octavia Street, New Orleans, La. 70115.*

Reprint from  
ROOSEVELT REVIEW,  
October, 1964

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March 8, 1966

Mr. James Smith  
E. S. McCann & Son Inc.  
630 Fifth Avenue  
New York, New York 10019

Dear Mr. Smith:

As Mr. Tracy Miller advised you, I have been requested by the Ritz Tower Corporation to send a detailed report for all the rebuilding done in the Gallery, together with the plans. To date I have received invoices for all the other work accomplished here by electricians, painters, carpenters, etc. to fill in the various gaps omitted and redo others - as well as the fluorescent tubes which you omitted, etc.

Would you be good enough to expedite the delivery of the report and indicate that your bill has been paid in full. I shall be most grateful if this could be attended to as I do want to collect the sum to which they had agreed - considerably lower than the job.

Many thanks for your cooperation and I look forward to receiving this very shortly.

Sincerely yours,

EGH/tm

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March 4, 1966

Miss Susan Moss  
575 Bell Hall  
RMWC  
Lynchburg, Virginia

Dear Miss Moss:

Thank you for your letter.

I believe that what you saw in class must have been a reproduction of an original work of art. I am sorry that, inasmuch as all rights are reserved by the artist and/or the Gallery, we cannot send you the photograph you request.

We appreciate your interest, however.

Sincerely yours,

Tracy Miller



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February 24, 1966

To His Excellency Ryuji Takeuchi  
The Japanese Ambassador at  
Washington, D. C.

Your Excellency:

I am taking the liberty of writing to you regarding a shocking experience relating to a business transaction with the Nihonbashi Gallery, at 1-3-Chome, Nihonbashi-tori, Chuo-ku, Tokyo, Japan.

At the request of Mr. Paul E. Watabe and Mr. T. Kojima we sent an exhibition of paintings, drawings and graphics by Yasuo Kuniyoshi. The consignment was dated April 13, 1965. The agreement made was to the effect that all sales effected would be paid for the latter part of August and certainly not later than September. I am enclosing a list of items sold, with the net prices on which we had agreed. The large painting entitled AUTUMN TWILIGHT was purchased from the Nihonbashi Gallery by the National Museum in Tokyo, which I am sure must have paid upon receipt of the canvas. Our net price was \$8500., but of course the Museum was charged a higher figure to take care of the customary profit to the Gallery which makes the sale.

The total sum due us was \$11,285. at that time, for which the Nihonbashi Gallery was billed. After several letters, dated November 2nd and November 22nd as well as a cablegram dated November 29th referring to the delay in payment, we finally received another promise from the Gallery extending the payment date to the end of December. The excuse given was "business depression of these days". A later communication (December 3rd) states "from unavoidable circumstances I am putting my real estate on sale so as to make a payment soon... please be so kind as to give me some more days grace".

Meanwhile, the unsold pictures were returned to us and we reported that several were missing, learning subsequently that four of these had been sold. This adds \$540., making a sum total of \$11,825.

As a result of our cable (November 29th) referred to above, a sight draft was put through, which The Chase Manhattan Bank has been trying to collect since January 11th, but has not succeeded in having honored. All in all, this has been a uniquely distressing experience and the first in our 40 years of operation, but it is particularly so because the artist's widow, Mrs. Kuniyoshi, is the owner of all these works of art referred to. We represent her and the estate as agents and are liable for any losses.

I am therefore sending you a direct plea in the hope that you will







TERRY DINTENFASS, INC. 18 east 67th st. · new york 21, n.y. · rhineland 4-1180

March 5, 1966

Mrs. Edith Halpert  
DOWNTOWN Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Edith:

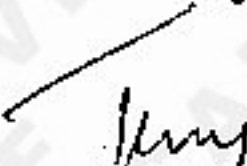
This will confirm our nice conversation of yesterday afternoon. I want to explain that this is a job I have been working on for a long time, and I will try to visit your gallery with my client very shortly.

As agreed, we will split the usual 33-1/3 per cent commission, and there will be only one bill for any work purchased. That will be made out to the gallery above.

You may also expect a visit from Mrs. Orhan Sadik-Khan, who has been working on this project with me. Please extend her every courtesy.

It was good talking to you. I'll hope when the time comes that they find something satisfactory. See you Friday.

Sincerely,

  
Terry Dintenfass

TD:ph

CC: Mrs. Orhan Sadik-Khan

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# State of Wyoming

ELMER HALBETH  
ROCK SPRINGS  
SWEETWATER COUNTY

506-2nd



COMMITTEES:  
EDUCATION  
MINES AND MINERALS  
LEGISLATIVE COUNCIL

THIRTY-SEVENTH STATE LEGISLATURE

SENATE

3-2-'66

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Miss Edith Gregor Halpert, Director  
The Downtown Gallery

465 Park Avenue  
New York, N.Y. 10022

Dear Miss Halpert:

Would you please tell me where  
to obtain a copy of the new book,  
"The Art Game," by Robert Wright? The  
cost of book would be helpful.

Several weeks ago an enquiry was  
made on Georgia O'Keeffe paintings. Is  
literature now available?

Sincerely  
Elmer Halbath

with  
note

Sorry, don't know.  
never heard of it



March 10, 1966

Mr. James N. Goodman, Director  
G Contemporary Paintings  
The Park Lane, 33 Gates Circle  
Buffalo, New York

Dear Mr. Goodman:

I am returning your painting and now enclose the stat of my letter, which was attached.

In addition I am enclosing a photograph of the other painting I mentioned in the letter of January 6, 1965, in which I state: "The painting you refer to, FRUIT PIECE, was purchased by me on September 4, 1952, together with a very important documentary painting by Harnett entitled MY FIRST PAINTINGS IN OIL as well as a letter from Carlshad addressed to E. T. Snow."

To doubt the authenticity of FRUIT PIECE under the circumstances is utterly absurd.

Among our records, we have photographs of three other paintings dating 1875 - 1877 which include peaches and/or grapes executed identically. As is commonly known, Mrs. Harnsted was the daughter of E. T. Snow, who was a very close friend of Harnett. The fact that the letter presents to Snow MY FIRST PAINTINGS IN OIL and the fact that she had a tremendous amount of data, including photographs of many paintings not only in her possession but of others that Harnett had sold is accepted by everyone as sufficient evidence of authenticity. So much for that. There is no question in my mind, despite whatever someone else might say - and especially Mr. Frankenstein, that this is authentic. I sold FRUIT PIECE to Mrs. Charles Carey on February 5, 1959 for \$1200., maintaining the lower figures I used on the more traditional works by Harnett.

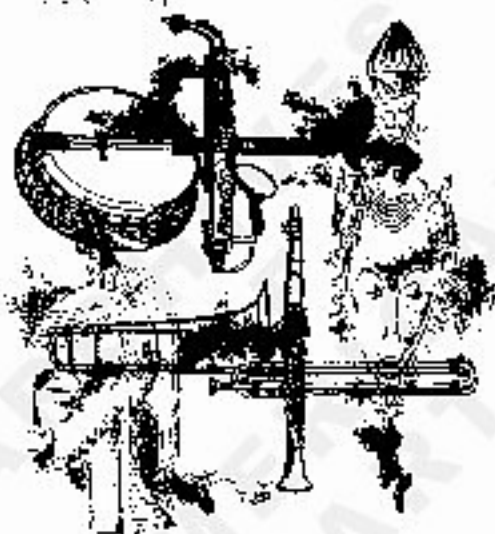
As I advised you, I am preparing a book on Harnett, which will include the provenance of all pictures that I have sold and of those which I have in my possession and will demand that many reattributions be changed, based on factual material I have. Until then, I am neither selling nor buying any examples of his work.

Sincerely yours,

EGH/ta

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## New Orleans Jazz Museum *and archives*

1017 DUMAINE STREET • TEL. 525-3760 • NEW ORLEANS 16, LOUISIANA

*Sponsored by—*

New Orleans Jazz Club  
New Orleans Cultural Attractions Fund

*Director —*

H. Clay Watson

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March 8, 1966

Mrs. Edith Halpert  
The Downtown Gallery  
New York City

Dear Madame:

We have been in correspondence with Mr. David Scott Director of the National Collection of Fine Arts at the Smithsonian in Washington D.C. and I was most pleased to have attended the opening of the Stuart Davis show last Summer. I'm most anxious to learn the present disposition of Mr Davis' estate & Mr. Scott suggested I write to you.

The period in Mr. Davis' career which is of great interest to me is his very beginnings such as you had represented by "Bluea Singer" in a Harlem nightclub. Could you give me a list of such early paintings, drawings etc. which still remain in your safe keeping for the possible sale of same in the future. Then I'll have to find an angel to finance the purchase, or purchases. I do hope this meets with your interest and approval.

Sincerely Yours:



H. Clay Watson

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C O P Y

March 2, 1966

Mr. Howard Connor, Manager  
Ritz Tower  
465 Park Avenue  
New York, New York

Dear Mr. Connor:

On Monday, when we were making preparations for our opening reception, someone complained about the noise of hammering and I went out to examine the area where the work was being done. When I saw the ramp being installed, I was horrified and immediately called your office, but was advised that you were at a meeting. Therefore, I asked Mr. Ryan to come down, advising him that the arrangement was preposterous.

This morning, when you were kind enough to come down, I discussed the matter with you thoroughly and called your attention to the fact - and this you acknowledged - that I examined the delivery area long before I made arrangements for signing the lease. While it was a long and difficult passage to clear under normal circumstances, the present arrangement makes it utterly impossible. The width of the passage from the kitchen area was 5'3" and in two sections it was reduced to 4'5". Now, with the ramp cut-off, the widest open area is only 3'6" and the narrowest is 1'9". The width of the ramp measures a little short of 2' at the base. While the delivery men might be able to manipulate some paintings by carrying them singly, in the case of sculpture, where larger dollies are frequently used, with the sculpture base often extending beyond the former measurements, there would be no access to the Gallery whatsoever. I showed you photographs of several sculptures in the forthcoming show, which cannot possibly clear under the circumstances. Such deliveries are not unusual even when a specific show is not planned, since we have constant traffic with similar objects going to and coming from museums throughout the country as well as shipments to our clients. Thus, some other plan will have to be worked out by the Ritz Tower.

In addition there is something else I noticed shortly after you left. The kitchen man had wheeled a table into our lobby and remained there with it waiting for the elevator. A visitor walked in and chided us by saying, "I see that business is so bad that you are running a restaurant on the side." It was not until then that I realized how ghastly an impression would be made on our future visitors, who would associate the Gallery with the kitchen, since the only public entrance to the Gallery would be vulgarized with the kitchen activities to and fro. All in all, this is a very, very serious situation, which must be taken care of promptly. There has to be some alternate solution.

In the spirit of cooperation, may I suggest the following: So that the Gallery's activities would not be made untenable, you postpone the project until the months of July and August, when we are closed to the public.

Sincerely yours,

(signed) Edith G. Halpert

EGH/tm

C: Mr. Warren Alpert

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c.c. Mr. Tracy Miller  
The Downtown Gallery

March 10, 1966

County Clerk  
New York County  
60 Centre Street  
New York, New York

Dear Sir:

I enclose herewith Certificate for Conducting  
Business under Assumed Name executed by Mrs. Edith G.  
Halpert, together with her check in the amount of \$5.00.

Very truly yours,



Robert L. Dorfman

RLD:LJM  
Enc.

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
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March 4, 1966

Flint Institute of Arts  
De Waters Art Center  
1120 East Kearsley Street  
Flint 3, Michigan

2 photographs

\$3.00



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February 24, 1966

good sport about it, but wish that there were some way to speed it up as I am frequently greatly annoyed with myself when I see the accumulation of work which is important and which I cannot handle in this present state. But I am most grateful for the progress I am making and it shouldn't be long now.

Mrs. Helen (Dorothy) Farmer  
1414 10th St. N.W.  
Washington, D.C. 20004

A one-man Rattner show opens next Monday and from there on one-man exhibitions and other shows will be put on in the regular routine after these many months - and this should stimulate a larger attendance to the Gallery, as one must have a puller inner to attract the art audience, which needs much more stimulation than before due to the overexposure that it is getting, thanks to the deluge of exhibitions arranged by ten-cent stores, department stores, business corporations and discount houses. The vulgarization has become quite unbearable, but fortunately there are enough independent souls who are still responding to creative works of art, which neither make noise nor provide hallucinatory effects.

I hope you don't mind my having communicated with Dr. Biran. It occurred to me that after you get more or less settled in your new home you might be able to make more than a personal creative contribution at the loom by lecturing and possibly teaching your technique at some future time when you are ready.

Do write me a nice long letter and tell me all about your new home. Most important is that you make a complete adjustment and create a happy life for yourself.

I miss you greatly and send my deepest love to you.

For your information, my operation, of which you saw many of the details, turned out to be a complete success. It was a great joy to be rid of the internal noise and to hear human voices and other sounds again normally. However, as the surgery and the others predicted, it is taking a long, long time for me to recover my energy and to put on some needed weight. I am mending more rapidly than they thought I would, but you know how impatient I am with myself when I don't function at my usual pace. All this was expected and I am trying to be a



Flair Gallery - 113 West 4th Street - Cincinnati, Ohio 45202 - Phone 381-7224 - Cable Flair

March 3, 1966

Dear Mrs. Halpert:

You will recall that some time ago we purchased several Ben Shahn prints from you.

Would you advise us if you have available another impression of the Shahn "Maximus of Tyre" and if you can provide this print at the same price of \$350 less 10%.

Thank you for your assistance.

Very truly yours,

*Carl E. Solway*  
Carl E. Solway  
Director

*Pl send one  
if the price is  
right*

Please note our new address: formerly at 405 Race St.

*pl*  
*chg on ea*  
*sent Reg*  
*3/18/66*

For to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Telephone MURRAY HILL 5-8550

Cable Address LETOUT NEW YORK

*Crown Publishers, INC.*

419 PARK AVENUE SOUTH, NEW YORK, N. Y. 10016

March 2, 1966

Downtown Gallery  
465 Park Avenue  
New York, New York

Gentlemen:

We would like to express our gratitude to you for helping us to obtain reproductions of the work of Stuart Davis for our forthcoming book, *NEW TENDENCIES IN ART*.

These will be most helpful to us, and we will return them to you as soon as we have finished with them.

Sincerely,

Josephine Hamilton  
Editorial Department

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